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## LITERATURE.

*The Greville Memoirs. A Journal of the Reigns of King George IV. and King William IV.* By the late Charles C. F. Greville, Esq., Clerk of the Council to those Sovereigns. Edited by Henry Reeve, Registrar of the Privy Council. (London: Longmans & Co., 1874.)

THE sensation created by these Memoirs on their first appearance was not out of proportion to their real interest. They relate to a period of our history second only in importance to the Revolution of 1688: they portray manners which have now disappeared from society, yet have disappeared so recently that middle-aged men can recollect them; and they concern the conduct of very eminent persons, of whom some are still living, while of others the memory is so fresh that they still seem almost to be contemporaneous. Mr. Charles Greville was Clerk of the Council from 1821 to 1861. Precluded by his position from taking any active part in politics, he watched them with the eye of a critical and interested observer; and as he had access to the best society, so he seems to have conversed unreservedly with the greatest personages of the period, and to have enjoyed the confidence of the leading statesmen of all parties. For himself, we are to suppose that he was neither a Whig nor a Tory: but in the broadest sense of the term, he was a genuine Conservative. He tells us in so many words that he cares very little who is in or out of office, "provided 'the thing,' as Cobbett calls it, is kept going": the "thing" being, of course, the existing system of the country, with all its institutions, distinctions, and traditions. But as, probably, there was not a single Whig nobleman or gentleman in England forty years ago who was not just as anxious to keep the thing going as himself, this opinion would have been no bar to his intimacy with Lord Melbourne's colleagues. However, it is waste of words to try to prove probable what we know already to be certain. The extent of Mr. Greville's information was limited only by the extent of his curiosity; and the result is, that a mine so rich in that kind of matter which is half gossip, half history, as lies beneath the boards of these volumes has rarely been opened to the public. It is said that Mr. Greville abused the opportunities he enjoyed, and had no right to make notes of everything that was told him in confidence; likewise that Mr. Reeve ought not to have published these Memoirs till a longer interval had elapsed, when all chance of wounding the feelings of surviving relatives was past.

On these points it is impossible to lay down any rule. What hurts one person's feelings will glance harmlessly from another's. While, if men in the position of Mr. Greville are not to take notes of what they hear, one of the most useful and important branches of modern literature must in future be tabooed. Of course we expect some discretion from both diarist and editor; and we think that in some few instances Mr. Reeve and Mr. Greville have shown a want of it. Certain references, for instance, to the Royal family might well have been omitted; while of others, affecting less exalted but still distinguished individuals, good taste and good feeling would perhaps have dictated the suppression. But still, on the whole, offences of this kind are few and far between, and certainly do not justify the reproaches which by some contemporary critics have been hurled at the head of Mr. Reeve. Still less reasonable, as it seems to us, are the complaints which have been made of Mr. Greville's inconsistencies, and the contradictions which occur in one page of opinions recorded in another. But a journal or note-book which did not contain such contradictions, which had been weeded and digested into one harmonious whole, would no longer be a journal but a history. That they rob the journal of all value as a contribution to history is entirely untrue. The historian has to take up such materials and make the best he can of them. These very contributions and inconsistencies are a tribute to the diarist's sincerity, and show that he wrote to establish no foregone conclusion. The impressions made on his mind from day to day, often of necessity varying with the circumstances of the hour, or with the last conversations which he shared, is what we expect to find recorded in his pages. And the future historian is better able to trace the character of a public man, or of some great political event, by the aid of these unconnected jottings, than he would be by general conclusions, in which the diarist, without giving his data, had endeavoured to reconcile them with each other.

The interest of these volumes may be divided into four heads—Political, Social, Literary, and Personal. Under the first come all Mr. Greville's reminiscences of Canning and Castlereagh, of Roman Catholic Emancipation and Parliamentary Reform, of the break-up of the Whig Cabinet, the abortive effort of King William to reinstate the Tories, and the great coalition between the Whigs, Radicals, and Repealers, which proved too strong for him. It is characteristic of all lookers-on to see the faults of both sides more clearly than the merits of either. And Mr. Greville was an incorrigible grumbler. Nothing that was done in his day was done right. Roman Catholic emancipation ought to have been granted; but not as it was. It was difficult to say which was the worse—the Reform Bill of 1832, or the mode in which it was resisted. He is really puzzled what to wish for, "that is, for the success of which party," being equally disgusted with both. He wants a new man, some impossible piece of political perfection,—

"who will rally round him the temperate and moderate of both parties—men unfettered by prejudices, connexions, and above all by pledges, ex-

pressed or implied, and who can and will address themselves to the present state and real wants of the country, neither terrified into concession by the bullying of the press and the rant of public meetings and associations, nor fondly lingering over bygone systems of government and law."

After the Reform Bill, sometimes it is Peel who he thinks is the man of the future, but then Peel is so selfish, unamiable, and ambitious, that he wishes there was somebody else. Sometimes he speaks very highly of Mr. Stanley (the late Lord Derby), and on one occasion describes him as "the greatest orator and statesman of the day." Yet Mr. Stanley won't suit him after all. He has various drawbacks which disqualify him for the post of leader. This kind of morbid discontented criticism is, as we have said, characteristic of a man condemned to political inaction while taking a deep interest in politics. It is the style in which one often hears very clever men talk of public affairs who are remote from the scene of action, and have no practical acquaintance with them. Practical men understand that there is no room for such fastidiousness in real business; and that while you are waiting for the admirable Crichton who comes up to your ideal, the opportunity for action is lost. Critics may sigh in their closets over the degeneracy of modern statesmen, and amuse themselves with visions of imaginary excellence. But the business of the State must be conducted, and sensible men will not detract from the usefulness of statesmen by constantly carping at imperfections which, in some form or another, they know it is impossible to escape from. But Mr. Greville's business as a diarist seems to have been one of universal accusation. He quotes favourable opinions of the various leading men of the time, but seldom, if ever, expresses one of his own. He gives us, for instance, Lady Granville's and Talleyrand's opinions of Lord Palmerston, which were extremely complimentary: but when he speaks of him in the first person, it is with absolute bitterness. He does nothing in his office. He keeps our ambassadors for months without instructions.

"He spends his time in making love to Miss P., whom he takes to the House of Commons to hear speeches which he does not make, and where he exhibits his conquest, and certainly it is the best of his exploits—but what a successor of Canning, whom he affects to imitate! What would be Canning's indignation if he could look from his grave, and see these new reformers, who ape him in his worst qualities, and blunder and bluster in the seat which he once filled with such glory and success."

Nobody escapes—Lyndhurst, Melbourne, Althorpe, and of course Brougham, alike come under his lash. But it is evident that one who could write in this style of two such men as the late Lord Derby and the late Lord Palmerston had proved themselves to be by the year 1834, must have been deficient in penetration, and a very poor judge of character. Nevertheless, as we have already stated, by bringing together the various notices of men and measures which are to be found in these volumes, and by reading them by the light of subsequent events, we shall find that we have excellent materials for forming a correct and well-balanced estimate of both. The facts and circumstances which

he records are of course none the less interesting for the use to which he turns them. And we might fill a whole number with them, nor fear that our readers would be satiated. We must content ourselves, however, with two. When Lord Grey resigned in May, 1832, and the King commissioned the Duke of Wellington to form a Government, it was intended to prorogue Parliament, to suspend violent discussion. Such a step was natural, legitimate, and of the greatest possible importance. The King told Lord Lyndhurst to go to Lord Grey and inform him of His Majesty's pleasure; and Lord Lyndhurst *forgot* it. Another passage relating to the Reform Bill we shall quote, because it throws great light on a passage in Lord Dalling's *Life of Peel*, where Lord Dalling is illustrating Peel's deficiency in promptitude:—

"After dinner on Sunday Brougham talked of the Reform Bill and its first appearance in the House of Commons. He said that, once allowed to take root there, it could not be crushed, and that their only opportunity was thrown away by the Tories. Had Peel risen at once and declared that he would not even discuss such a measure, that it was revolution, and opposed its being brought in, he would have thrown it out, and if he had then come down with a moderate measure, it would have satisfied the country *for the time*. This is exactly what William Banks said to me last year, and the very thing Peel had intended to do, and from which he was deterred by Granville Somerset."

Lord Dalling did not know that this was the very thing which Peel had intended to do; and his omission to do it he cites as an example of his want of readiness and decision. With a good thing of Lord Lyndhurst's we must conclude this portion of our article:—

"The Duke of Wellington (1833) has continued to attend in the House of Lords day after day, proposing alterations and amendments to all the Bills, evidently reading hard, and preparing himself for each occasion, always loaded with papers. Lyndhurst said to somebody, 'I shall attend no more, what's the use of it?' The Duke comes every day and tries to make the Bills *better*; if I could make them *worse*, I would come too."

In anecdotes of society and manners these volumes are so rich that no selection can be made. We throw out one or two just as samples of the rest:—

"During the riots in 1780 on account of Admiral Keppel, Tom Grenville burst open the door of the Admiralty, and assisted at the pillage and destruction of papers. Lord Grey a little while ago attacked him about it, and he did not deny it. Such things could not be done now. During the Windsor election they hired a mob to go down and throw Lord Mornington (Lord Wellesley) over Windsor Bridge, and Fitzpatrick said it would be so fine to see St. Patrick's blue riband floating down the stream. They first sent to Piper to know if Lord Mornington could swim. The plan was defeated by his having a still stronger mob."

In 1830, when the country was terribly disturbed, and some districts one blaze of incendiarism, "the Duke of Richmond went down to Sussex, and had a battle with a mob of 200 labourers, whom he beat with fifty of his own tenants, harangued them, and sent them away in good humour." In 1830, when Brougham was made Lord Chancellor, Mr. Greville dined with him at Lord Sefton's,

who chaffed his new Lordship all dinner time, and "after dinner he walked out before him with the fire shovel for a mace, and left him no repose the whole evening." At dinner at Holland House, September 13, 1834, Lord Melbourne "swore that Henry VIII. was the greatest man who ever lived." John Allen, the well-known Radical, said if he hadn't married Anne Boleyn we should all have been Roman Catholics to this day. Allen himself, according to Mr. Greville, was a bitter unbeliever; and he would have it that Lord Melbourne was one too. He likewise said that if Mackintosh "had lived much with Christians, he would have been the same." There is one good anecdote from Rome:—

"To the Sistine Chapel for the ceremonies of Palm Sunday. We got into the body of the chapel not without difficulty, but we saw M. de la Ferroyans in his box, and he let us in (Marin and me). It was only on a third attempt I could get there, for twice the Papal halberdiers thrust me back, and I find since it is lucky they did not do worse; for upon some occasion one of them knocked a cardinal's eye out, and when he found who he was, begged his pardon, and said he had taken him for a bishop" (i. 300).

With literary reflections and reminiscences these volumes are abundantly supplied. Mr. Greville was very fond of comparisons. Burke and Mackintosh, Macaulay and Brougham, and some other couples, he analyses and contrasts with great ability. The comparison between the style, conversation, and oratory of Brougham and Macaulay, at p. 338, vol. iii. is admirable, but too long to insert. *A propos* of these two men, Mr. Greville quotes a curious story told him by "Stephen" (we suppose Sir James Stephen). He said he had known Brougham above thirty years—this is in 1836—and remembered walking down with him to Clapham to dine with old Zachary Macaulay and to meet a prodigy of a boy, who, of course, was the redoubtable Tom. Brougham characteristically at once offered to take charge of his education; and to a certain extent actually did so. "But he was like the man," says Mr. Greville, "who brought up a young lion, which finished by biting his head off." According to the same authority, Brougham was intensely jealous of Macaulay, who beat him at his own weapons. Macaulay's memory, if all is true that is told of it, was indeed astonishing. "Stephen" said that he could repeat the whole of Demosthenes by heart, the whole of Milton, and a great part of the Bible. But he did not get on with law, and he hated mathematics. There is a great deal of literary conversation scattered up and down the volumes, especially such as took place at Holland House. In 1834 the opinion of Holland House was still unfavourable to Wordsworth. Lord Holland himself thought Crabbe the greatest of modern poets. Lord Melbourne thought he degraded every subject he touched. Coleridge's lectures were voted tiresome, but his poetry was allowed great merit. Few women they thought had written well: Mdme. de Sévigné the best. Sappho, whose claims were supported by Bobus Smith, had written too little. Miss Austen's novels were allowed to be excellent. Not a word, however, of Miss Ferrier or

Mdme. d'Arblay. Rogers's breakfasts are mentioned; and Horace Twiss's "Judy" suppers. At the former Mr. Greville meets Sydney Smith, Moore, and "John Russell," and comes away convinced that breakfast is the meal for poets. At the latter, where everybody is bound to be amusing, he finds, among others, Mrs. Arkwright (one of the Kembles), Planché, Theodore Hook, and "Billy something," who imitates Cooper and Ward. His verdict is: "amusing, but noisy and vulgar."

It is impossible in a short review to give anything like an exhaustive account of such a work as the present. We have omitted a great deal which to many readers might be more interesting than what we have introduced; and a great deal of the very highest interest to all classes of readers. We have purposely omitted all those anecdotes of the Royal family which we think it was a mistake to publish; and as the remainder are of no particular interest, we have omitted all. What we do regret that our space precluded us from quoting, are some of Mr. Greville's portraits of his contemporaries which show a rare talent for character painting, whenever he understood his subject. Though his insight was not deep, his power of expression was considerable. And where he had a strongly marked character to deal with, he produced very striking resemblances. His characters are not perhaps on the whole equal to Lord Cockburn's Brougham, but the best of them run it very close, and as specimens only of English composition possess unusual merit.

T. E. KEBBEL.

*Some Account of the Glenriddell MSS. of Burns's Poems; with several Poems never before published.* Edited by Henry A. Bright. Printed for Private Distribution. (Liverpool: Walmsley, 1874.)

THIS handsome little book will be extremely dear to admirers of Burns; and, as all Scots come under that designation, not to speak of numerous Englishmen as well, the "private distribution" named in the title-page will no doubt be far from satisfying the natural demand. The Scotchman who has not got the book will envy the other favoured Scotchman who has. The history of the work is as follows.

In 1853 the widow of Dr. Wallace Currie, son of Burns's biographer, presented to the Athenaeum Library in Liverpool two MS. volumes, consisting, the first, of poems by Burns selected from his unprinted collection for Captain Riddell, of Glenriddell, seventy-eight pages of these poems being in the author's autograph; and the second of letters of his own writing, selected in like manner, and almost wholly in his autograph. These treasures remained practically unknown until 1873. A preface written by Burns in April, 1791, deprecates the publication of the poems in question; but in fact almost all of them have ere now been printed, some having, however, been omitted by Dr. Currie on account of their Jacobite or anti-loyal tendency. Captain Riddell was Burns's neighbour when the latter in 1788 settled on his farm of Ellisland; and the Captain entitled himself, by steady friendship and



attentions, to the gratitude and goodwill of the poet. After Burns had removed to Dumfries, in December, 1791, he almost lost sight of Riddell, but became intimate with his younger brother, Mr. Walter Riddell, and his wife. Unfortunately, a quarrel occurred between the poet and Walter Riddell at the end of 1793; the Captain, who sided with his brother, died shortly afterwards. Burns then, with manly right feeling, disregarded the recent estrangement, and wrote the so-called "sonnet" on the Laird of Glenriddell, beginning—

"No more, ye warblers of the wood—no more!"

He wished to get back from the representations of his deceased friend the volume of MS. poems, or to have it destroyed, speaking of the contents, with greatly overcharged disparagement, as "many of them local, some of them puerile and silly, and all of them unfit for the public eye." This request, however, was not acceded to.

The as yet unpublished items are now printed in full, with no change of spelling or of punctuation; the editor regards them as probably the last novelties from Burns's pen that will ever be forthcoming. These items are as follows:—1. "Ode to the departed Regency Bill, 1789;" 2. "Birthday Ode, December 31, 1787" (a small portion only had previously been made public); 3. "From Clarinda, on Mr. B.'s saying that he had nothing else to do," with "Answer to the foregoing, extempore;" 4. "On Glenriddell's Fox breaking his Chain" (published in the *Athenaeum* journal, April, 1874, by the editor of the present volume, but not otherwise known); 5. "On Captain Lascelles," epigram. In the other poems, fifty-two in number, appear many variations from previously published versions, and other minor points of curiosity or interest to the students of Burns; these are carefully set forth in Mr. Bright's list of contents. For instance, an account of Holy Willie; two additional stanzas to the "Poet's Welcome to his love-begotten Daughter;" and the proof that the two denunciatory epigrams beginning—

"Light lay the earth on Billy's heart,"

and

"Stop thief, Dame Nature called to Death."

were not (as hitherto generally surmised) intended for the same person, but referred, the former to Captain Ruddock, and the latter to Mr. Graham "of M-skn-w" (Mossknow?).

As to the newly-published poems. The "Ode to the departed Regency Bill," a very outspoken piece of political satire, is among the finer specimens of Burns's English (as distinguished from his Scottish) compositions. The "Birthday Ode" is in honour of the younger Pretender, and shows the most positive Jacobite sympathies. The lines to Clarinda are of no great merit; the editor raises a question whether the verses "From Clarinda," to which Burns thus replies, may not also have been his own handiwork. The poem "On Glenriddell's Fox" is but a fragment: many of our readers will already have perused it, and appreciated its sprightly and unforced banter. The epigram on Captain Lascelles is far from being

one of Burns's best; its brevity, however, commends it for citation here:—

"When Lascelles thought fit from this world to depart,  
Some friends warmly spoke of embalming his heart.  
A bystander whispers, 'Pray don't make so much  
on't:  
The subject is poison—no reptile will touch it.'"

W. M. ROSSETTI.

*Egypt and Iceland in 1874.* By Bayard Taylor. (London: Low, Marston, Low & Searle, 1875.)

THE author of this somewhat ante-dated volume is not unknown in Europe: in America not to know him is to proclaim oneself unknown. By turns, and sometimes all at once, he has figured as printer, journalist, dramatist, poet, special correspondent. That he has been a diplomatist we are almost certain; that he has figured as a tourist in every land under the sun, let the multitude of ephemeral travels which bear his name on the title-page testify. In a word, he is "one of the most remarkable men" of his country. But whether as a writer in the *Tribune*, as translator of Göthe, as Bayard Taylor of Central Africa, Bayard Taylor of California, Bayard Taylor of Japan, or Bayard Taylor the Secretary of Legation, he has, while doing everything well, in none soared above respectable mediocrity. In this book he appears in his old character—a respectable tourist—not a traveller, and quite bears out the reputation of the man of whom Humboldt is reported to have said that "he had travelled farther and seen less than any person he had ever met." In Egypt, on *Tribune* business intent, he lands in March, 1874. He finds everything in Alexandria greatly changed since he visited it twenty years ago. English is spoken everywhere—225,000 people are intent on gain, and with such good results that 25,000,000*l.* are laid out in banking alone. People who once rode on donkeys ride in carriages now. Old customs are dying out—the pipe, the meditative coffee-house, and the story-teller are disappearing and giving place to elegant hotels with every European luxury except bells. To Cairo he hies by rail. Here, too, everything is strangely altered since 1852. Railways and telegraphs intersect the Delta. Christian churches are built alongside of the mosques; a daily paper is flourishing; a carriage road is made to the Pyramids and Heliopolis; unveiled ladies drive about in spanking equipages—and the faithful are not abashed. Trotting mares and English "tigers," modern residences, and parks in imitation of the Bois de Boulogne, serve to change the aspects of the place; and were it not that still the muezzin calls the Moslem to prayer, the traveller could scarcely believe that here is the city of the Caliphs and the Mamelukes. Finally, everything is twice as dear as in 1852, and a trip up the Nile has now become one of the luxuries of travel to which only long purses can aspire. Apparently Mr. Taylor is supremely disgusted. There is not a more honest lover of the past—whether of good or bad report—than your intelligent New Englander, if he happens, like our author, to be of a sentimental

turn of mind. The old Moslems care little for these changes; but the younger or more ignorant of the population look upon the Khedive's reforms only as something which brings in "backsheesh" present and prospective. The future is a factor which has no place in their calculations, and so they stare at the statue of Ibrahim Pasha, and get their *cartes de visite* taken by the Frankish photographer, all careless whether the Koran prohibits it or not. Of course Mr. Taylor goes to the Pyramids, and looks as coldly as does the Sphinx on the crowd of tweed-clad Cockneys who are munching cold chicken on the tomb of Cheops. He interviews the Khedive—who is understood to be sore if the name of Baker is mentioned, but speaks freely of all other travellers in his dominions; visits Mariette Bey's splendid museum of Egyptian antiquities at Boolak, and there finds material for two chapters on ancient Egyptian history and literature, which, though mainly founded on the official catalogue of the collection, are the most valuable—or rather the least valueless—in the book. The conclusion Mr. Taylor arrives at from his visit, is that under the present intelligent ruler of Egypt the country is vastly improving, but that his reckless Oriental personal extravagance, and almost Hebrew-like capacity for mortgaging and foreclosing on other people's lands, is crushing a population only numbering about 7,000,000 all told. Indeed, so terribly is the load of taxation felt, that a new sect is said to have arisen the main tenet of whose faith is—death to the Frank and all his new-fangled ways.

Why Mr. Taylor should have included Iceland under the same cover with Egypt is difficult to say, except that his letters on either country, reprinted from the journal which he represents, would by themselves have formed too thin a volume for the purpose of publication. Accordingly, to Iceland we go, with him and hundreds more, to witness the celebrations attendant on the one thousandth anniversary of the settlement of the island, of which the newspapers have only recently given such an exhaustive account. He sees nothing of Iceland except the well-worn sights within a short radius of Reikjavik. He gives the old—the very old—story in which "vikings," "sea-kings," and "saga men" are freely used; and thereafter the American party follow at King Christian's heels with a keenness of scent only known to the avowed despisers of monarchy. They listen to the address in Icelandic, they dance at the ball, they eat the dinner prepared beforehand in Copenhagen, they interview the King (but, strange to say, do not report his conversation); they go to Thingvalla and the Geysers—in a word, they do everything which thousands have done both before and since, and reported in a hundred books, papers, and published letters. We have perused all that Mr. Taylor has written, but can find nothing which has not already been frequently recorded before, and in reference to which everyone in the slightest degree acquainted with Iceland must be very familiar. We accept his high opinion of Icelandic intelligence; but will caution our readers against receiving, without many grains of salt, his account of the political state of the inhabitants, as it has been

evidently inspired from a source not difficult to divine.

Finally, they land at Leith, and having, in order to fulfil the hollow technicality of the law in reference to their steamer, which was not licensed for passenger traffic, been shipped as "British seamen," they go to the Custom House for their discharge. They have the satisfaction to know that in that capacity this veracious document states their conduct and ability to have been "good." We have no doubt but that Mr. Taylor and his companions well deserved this; but it is only our function to deal with his book. To say that it is written in as fresh and pleasant a style as a stale subject will allow of, and without any of that obtrusive nationality which certain of our American cousins are apt to show when taking the European tour, is only equivalent to saying that it is written by the deft penman and accomplished citizen of the world the author is known to be. Why the letters of which it is made up should originally have been written we know; but why they should ever have been reprinted in book form we will leave Mr. Taylor's publishers and his readers to settle between themselves. Those whom the name of Iceland forces to fly to their Gazetteers, and who live in such remote districts that the newspapers of last August have not yet reached them, or who only know of Egypt as the land into which Joseph's brethren went to buy corn, may derive some information from it. But we defy anyone else to extract much mental pabulum from the 280 pages contained within its boards.

ROBERT BROWN.

#### DR. GRANVILLE'S AUTOBIOGRAPHY.

*Autobiography of A. B. Granville, M.D., F.R.S.; being Forty-Eight Years of the Life of a Physician who practised his Profession in Italy, Greece, Turkey, Spain, Portugal, the West Indies, Russia, Germany, France, and England.* Edited by his youngest Daughter, Paulina B. Granville. In Two Volumes. (London: Henry S. King & Co., 1874.)

THOUGH long, this is on the whole an interesting and instructive book. After reading it, honestly, one feels as if he had been at a panorama—"across a continent in two hours:" a maze of bewildering details has passed before his eyes; yet he cannot say he has learnt nothing. Two large classes of persons might much enjoy these volumes—supposing them gifted with curiosity—those who know nothing of physic, and those to whom aristocratic circles have been a closed region. The former will find a very active and successful medical life frankly detailed, and may be supposed capable of not taking for medicinal facts all an enthusiastic practitioner's own ideas on the value of his own plans of treatment; and the latter will be regaled with an insight into high life, narrated by one keenly susceptible to its pleasures, and whose delight in it is unmarred by disappointment. One fact also is strikingly confirmed by the history of the earlier years of Dr. Granville's life, namely, how slightly the general routine of life may be affected by its being passed amid the

utmost turmoil of war. The most gigantic struggles of modern Europe were being fought out around our author's path, yet references to them occur but as to minor and subordinate events, and some of the chief actors in them flit like shadows across the scene. Here, for instance, is a vision of Napoleon on his entry into Milan on May 15, 1796:—

"An under-sized man, with a lank sallow face, rather compressed than meagre, or, as he himself used to say, 'J'étais un vrai parchemin,' with sparkling eyes, overshadowed by straight black hair, which, descending over a large forehead, came down the sides of the head and touched the shoulders. . . . Riding a white horse that seemed nearly exhausted with fatigue, he was followed by his tattered infantry battalions, the heroes of Montenotte, Millesimo, and Lodi, looking very much like the tattered demalions Falstaff refused to lead through Coventry. Reviewing them shortly after, 'Soldats,' said Bonaparte, 'vous êtes nus, mal nourris; on nous doit beaucoup.'"

Not that Dr. Granville was an apathetic spectator of political events. On the contrary, in his youth he was a zealous Republican, even to the incurring of college troubles; though he was soon cured of that enthusiasm, and became an ardent labourer for the monarchical unity of Italy. And all through his life politics, especially patriotic work for his native land, divided his attention with professional and scientific labours.

But we must introduce our author. Dr. Auguste Bozzi Granville [the name of Granville being that of his grandmother, assumed by him on entering upon practice in England] was born in Milan, October 7, 1783; third son of the Postmaster-General of the Austro-Lombard provinces. Though he remained all his life Italian in heart, he was proud of his share of English blood; and perhaps the Saxon pertinacity may be traced, united with more Southern vivacity, in his untiring and varied activity. He was proud also of a union of his family, on the female side, with that of the ancestors of the Bonapartes.

Thus happily born, and endowed with popular talents, among which were those of poetry and music (the latter of which he considers to be often an insidious and dangerous endowment, if much indulged, alluring young men to their ruin), his education also was well cared for, and his enthusiastic recollections almost place us in the presence of a group of most illustrious men; among the rest of Volta, whose first demonstration of the Voltaic pile he was privileged to witness.

"How shall I describe," he says, "the feeling which we experienced on the day when the immortal Volta in our presence called into existence this mighty power? He first placed (explaining as he proceeded the order and the reason of it) two round pieces of dissimilar metal in contact, and upon them a paper moistened in salt water, to the number of 100 couples, secured between slender glass rods; then he showed us on the instant, and made us feel, the electric spark."

The undergraduates, as might be supposed, fell to using up their coins and linen in repeating the experiment at every opportunity, and were proud indeed in exhibiting the new force before illustrious professors from neighbouring cities. But this fascinating stu-

dent life ended at nineteen with a medical diploma, and the young doctor set off to seek his fortune first at Genoa, leaving home secretly to avoid enrolment in the conscription. But the tyranny with which France then ruled Italy was not so to be balked, and nothing remained but to fly to Venice, and take refuge under Austrian rule. But how to escape? Here came into play, for the first important occasion, the readiness of resource which afterwards stood Granville in such good stead as a physician. A theatrical company had just lost its "secondo amoroso;" he, having been well drilled in private theatricals, is accepted instead; is smuggled across the Peninsula; at Venice flatly refuses to play; is brought before the Imperial Commissioner; in him recognises, overjoyed, his own elder brother; solatium to manager. End of first act, with just retribution to a former devotee of France and the Republic.

Now the scenes begin rapidly to shift. Having resolved to travel to the East, he first visited the Ionian Islands, and at Corfu accepted the post of physician to Mr. William Richard Hamilton, afterwards British Minister at the Court of Naples, and accompanied him to Constantinople. On the way he travelled through Albania, and ran great risk of being kidnapped by the Vezir Ali Pasha, "the most hellish of the Turkish chiefs of the day." At Janina he reports a curious phenomenon. Near the Metzikili mountains

"are several islands of considerable extent formed of the roots of reeds. Though not more than one cubit thick, they will support men and cattle. Some have large trees upon them, and when there is much wind the islands are put in motion. . . . One is so timed in its approaches to the land on the town side as to serve as a ferry for crossing the lake. . . . The proprietor of the island on which I crossed was a member of a family who had borne the name of Charon from time immemorial."

*A propos* of classical stories, Dr. Granville suggests a version of the golden fleece. The Zagoreans are successful breeders of silkworms, and guard their secrets with the utmost jealousy:—

"These selfish descendants of Jason seem to retain an hereditary exclusiveness. In a word, the golden fleece was silk. Having learnt whence the golden-hued lustrous Medean robes had come, thither the Argonauts proceeded; and the love-smitten Medea aided them to elude the worm-preservers' wrath."

At Zagora also, seventy years ago, there flourished, and set an example to the world, a lady doctor; Dr. Don Gaetano having "instructed the sister of his deceased wife to act as a physician and apothecary, an office she had successfully filled for some years, though unable to read or write. Our author talked with her, and found her modestly capable."

In Constantinople—Mr. Hamilton having been recalled to England—Dr. Granville lived as physician in a Greek family, allied to the Hospodars of Wallachia. He found high Greek life

"surrounded by a more charming prestige than he has ever met with in Western aristocratic circles, due to a number of pleasing customs and delicate proceedings that made the absence of the more bustling ostentation and unmeaning display of modern fashionable life elsewhere not in the least to be regretted."



Also, as a physician, having long worn the Turkish costume, he gives it a decided preference to the European on every ground; alike for health, development, and appearance. In five minutes you are attired,—

"You may even dispense with an attendant to put the long wide sash or shawl round your waist, which is *de rigueur*; for if you fasten one end of it to the key of your bedroom door, and stretch the shawl to its full length by going towards the opposite wall, you may roll yourself neatly up in its folds, keeping the straight end tight in one hand while you waltz round on your return to the first end, which you then detach and tuck in at the waist. The operation used to occupy me one minute exactly."

Can we be here approaching the origin of the pious waltzing of the dervish?

At Constantinople, Dr. Granville suffered from the plague, caught, he considers, from two porters who aided him on landing; and here and elsewhere he expresses very earnestly his conviction of the absolute necessity of quarantine regulations.

Becoming, next, surgeon in the Turkish, and then in the English fleet, after a short sojourn in Spain and Portugal, he found a good English wife at Portsmouth. And the activity of his intellect showed itself in the fact, that having to spend a few months in Manchester in 1812, he amused himself by writing five critical essays on John Kemble in his chief characters. We may mention here that at a later period of his life he accuses the British Admiralty of deliberately defrauding him of his half-pay.

Settled now in England, he engaged in efforts of Italian patriotism; and, through Mr. Hamilton, was despatched to Italy on diplomatic affairs. How, while he was there, he met Sir Humphry Davy, Faraday, Cardinal Mezzofanti, and the Signora Tambroni, the lecturer on Greek; how he gave occasion to the Austrians to imprison him, through rescuing a woman from the brutality of an officer, and has the lowest opinion of the honesty of the Austrian officials; and, finally, how he predicted the escape of Napoleon from Elba, and vainly warned the British Government—we must refer to his book to show. As also how, in Paris, he aided Canova to thwart Talleyrand's machinations, and regain the works of art carried away by Napoleon; how, by hard work, he restored his shattered health; and helped to introduce to England Pistrucci, the Roman sculptor, who produced the Waterloo medal, and a cameo of whose was palmed off by Bonelli on Mr. Payne Knight at a great price as an antique; how he attended M<sup>de</sup> Staël in her last illness, and thought her restlessness denoted that she almost believed she might be exempt from death; how he studied the art of the obstetrician in Paris and laid the basis for his great success and considerable fortune; the reforms he wrought in England, beginning with the Royal Society and extending down to the reports of dispensaries; how he almost ruined Buxton by his work on the Spas of Germany, and set her on her legs again, with Bournemouth for a southern sister, by his book on the Spas and Watering-Places of England; how he went to Russia to attend noble ladies; was fascinated; and defrauded when he presented a medal to the Emperor, and many things besides. But we must make

room for a tribute of justice to the painter John Martin, who, it seems, had designed the plan of metropolitan main drainage and embankment many years ago on a scale even more complete, but money failed the projected company; and for the story of Morrison the Hygeist's ball. The "Millionaire Anglo-Américain" filled his rooms with the *élite* of Paris:—

"At one o'clock in the morning a magnificent supper was served, following a most delightful concert, in which the best talent of the Italian and French operas achieved great success. At dawn of day the company began to disperse, and as each guest stepped into his or her carriage, he or she received a splendid enamelled card with an inscription which the increasing daylight enabled the curious to read: 'M. Morrison remercie, and begs to recommend the never-failing vegetable pills,' &c."

For proof "refer to the Préfet of Police of the time, or to any survivors among the *employés* of the British Embassy in Paris in June, 1817."

One subject of the utmost consequence receives illustration in this volume—the disastrous influence often exerted on human affairs by cerebral derangement assuming the aspect of moral obliquity or unreasonable obstinacy. A private letter from Dr. Granville to Lord Palmerston, which was sent to the *Times* shortly after the death of the late Emperor Nicholas, is reprinted here, containing evidence that the course adopted by him previous to the Crimean War was the expression of disease (apparently hereditary). But it is not only in exalted stations, and through the abuse of despotic power, that life is desolated by this cause; nor, perhaps, could the sum of human misery be diminished more effectually by any means than by a more truthful estimate and quicker apprehension of that form of disease which wears the mask of moral perversion. But this Autobiography touches, though but slightly for the most part, upon many subjects of interest, and we quit it with the feeling that we have been made the companion of a genial, affectionate, capable, and most industrious man, perhaps not of the loftiest aspirations, but of a real sincerity, who was impatient of any evils he saw his way to remedy, and willing to devote labour to objects from which he could derive no personal gain. He was a true physician; but still we would not advise his lay readers to treat their children in whooping cough with prussic acid. The discovery of new and successful modes of treatment has more difficulties than an inexperienced person perusing this volume might be apt to suppose.

JAMES HINTON.

*Lucrezia Borgia, nach Urkunden und Correspondenzen ihrer eigenen Zeit.* Von Ferdinand Gregorovius. Zwei Bände. (Stuttgart: Cotta, 1874.)

It is impossible not to sympathise with the feeling that makes Herr Gregorovius devote himself to a popular subject after having reached the end of his serious labours in the *Geschichte der Stadt Rom*. Ending that work as he does with the beginning of the sixteenth century, he had the characters and careers of the Borgias fresh before him. In his researches he had gathered much

material which he could not use for the purposes of his history, so he fixed upon one of those heroines of historical gossip and scandal, whose name is sure to attract the attention of the literary lounge, and has grouped round Lucrezia Borgia the result of his enquiries into the character of Alexander VI. and his sons. After having worked so long to benefit the learned few, Herr Gregorovius now comes forward to amuse the idle many: those who have no care for history shall be caught by gossip.

However, Herr Gregorovius has brought to his task, trivial as it may be, the care and patience of a skilled worker. He has never tried to be sensational, and has spent no time in idle declamation. He founds his conclusions on an accurate investigation of all the letters and documents which he can find with any bearing upon his subject, and he prints in a separate volume the more important of them. He contents himself with showing that, so far as they go, there is nothing whatever to justify the terrible character which romance, following a few mentions of contemporary writers, has given to Lucrezia. He does not, however, claim for her, as some apologists have done, the position of an injured saint: he merely aims at proving that she was an ordinary respectable woman of that age, who would not, if she had not been the Pope's daughter, have been in any way remarkable. It was the charm, rather than the force, of her nature that raised her above the ordinary level. So far from being a tragic heroine, she does not seem ever to have felt a real passion in her life. Like a dutiful daughter she obeyed her father, and believed that, though his arrangements were rather odd, he still had her interests at heart, and would make a good provision for her in the long run.

This conception of her character is certainly borne out by the letters which Herr Gregorovius prints; but perhaps he has been too ready to credit her with fixed principles, and has made too little allowance for her acute calculation of self-interest. Bred in an atmosphere of easy self-indulgence, she soon developed a graceful and languid selfishness, which accepted without much reflection any position which was tolerably comfortable. Her first husband was divorced at her father's bidding, for she knew a more prosperous husband would soon be provided for her. Her second husband was murdered by her brother to suit his own political plans, but Lucrezia soon dried her tears, for after all her own interests and her brother's were much the same. But when a third husband was brought to her, the heir of the ducal house of Ferrara, she felt that here was a position that would last for her lifetime. Herr Gregorovius thinks her marriage with Alfonso of Este was a great moral turning-point in Lucrezia's life. But he does not notice how entirely this must have been owing to the keenly-awakened sense of self-interest. When the marriage negotiations began, Lucrezia knew that her future husband disliked the alliance, and that his father was only brought to consent to it by strong political pressure from Louis XII. of France. She had never seen her unwilling suitor, and no feeling of

tenderness or affection can have influenced her. She saw that here was a great chance offered her of gaining a high and independent position, and she was determined not to miss it. She charmed the Ferrarese ambassadors by her courtesy; she wrote so prudently and respectfully to her intended father-in-law, that he began to lay aside his bad opinion of her. Whatever she had done before, henceforth she was determined to live cleanly.

At Ferrara she won golden opinions, and no voice was ever raised against her conduct there. It is from this fact, and from the tone of her letters, that Herr Gregorovius infers that she was really a quiet and respectable woman, who could not have been guilty of the monstrous charges which have been brought against her. Probably she was not guilty, but this particular argument counts for nothing. Becky Sharp was not the first person who discovered that it was easy to be virtuous on five thousand a year. Lucrezia came to Ferrara a mere adventuress. Her father had forced her upon an unwilling husband, and the position so hardly won must be secured by her own skill; at her father's death, which could not be far off, she would be helpless unless she helped herself. Moreover, Lucrezia was, as has been said, of an easy, yielding, self-indulgent nature. Such natures suffer little from remorse, for they have little feeling of responsibility, and they are easily moulded either for good or bad by their purely conventional surroundings. The position of Pope's daughter was one difficult to fill with decorum, since the restraints of conventional morality were entirely wanting to it. But it was far otherwise with the position of Duchess of Ferrara: when once her station in life was secured, Lucrezia fell naturally into the respectable performance of her duties, and carried away no strong feelings from her past.

Of this psychological possibility Herr Gregorovius has taken no account, and, therefore, his psychological argument is very far from conclusive. Lucrezia's stainless life at Ferrara does not prove she had been stainless at Rome, nor do her respectable letters show that she was incapable of iniquity. The blackest charge against her is certainly without any good authority, and perhaps, as Herr Gregorovius suggests, many slanderous tales were spread about her by her divorced husband Giovanni Sforza, who deeply resented the slight put upon him by his divorce. But about her presence at the disgusting orgies of Caesar Borgia, Burkard, the Pope's master of ceremonies, is our authority. Burkard's general trustworthiness Herr Gregorovius readily admits, but is willing to assume that, about so small a matter as Lucrezia's gleeful presence at a revolting scene of profligacy, Burkard must be mistaken; and his only ground is this:—"Who could believe that Lucrezia, who had been already legally declared the bride of Alfonso of Este, and was just on the point of setting out for Ferrara, should have been the laughing spectator of such a scene?" This is simple claptrap, which one who knows so much of the manners and feelings of the sixteenth century as does Herr Gregorovius must have written only for the very ignorant.

With the conception of Lucrezia's character which we have briefly sketched, such a feature is in entire agreement. Right and wrong were scarcely categories of her mind at all; she took things as they came, and made the best of them. She laughed with careless good-nature at the indecencies which amused her father and brother, and then she passed on to lead a strictly respectable life at Ferrara, where her fortunes depended on her good behaviour.

Herr Gregorovius makes very true remarks about many of the characteristics of the Renaissance epoch, when he stops for the purpose of generalising; but he does not keep these characteristics clearly enough before him when he is moving among the men to whose actions they apply. He can stop and remark on the difference between the moral views of our days and those, but in dealing with the men of those times he credits them with the consciences and moral perceptions of the nineteenth century. Profligacy at the era of the Renaissance left no stain upon the conscience; treachery and guile did not diminish fearlessness and self-respect: it was not hypocrisy, but a sense of aesthetic propriety, that clothed the outward forms of life with strict decorum.

The general result of Herr Gregorovius' enquiries into the life of Lucrezia Borgia is to prove that very little is known about her, and that the little that is known does not show her to have been a person of much importance. We learn much more from this book about Alexander VI., who is entirely freed from the gloomy atmosphere of unnatural wickedness to which historians have generally consigned him. We see him, on the contrary, as a man of great personal beauty and charm of manner. His beauty had a strange fascination over women even in his old age. His presence was commanding, and his public appearances as Pope were marked by the strictest decorum, and always produced a great impression. His character was joyous and genial, and the tragedies which have made his Papacy so memorable to later ages certainly did not affect his happiness or comfort at the time. It is impossible to conceive a character so full of force, so self-reliant, so strong in every element that makes the natural man, existing at all amid the complex organisation of modern life.

Herr Gregorovius' book brings together much new and useful matter, and in many points gives a lively picture of the times. But he has tried to be too popular, and perhaps his desire for that end has robbed his hand of some of its cunning, and made his view of his heroine a somewhat crude one. It is, no doubt, good to be popular, but it is well to avoid puerility, which Herr Gregorovius has scarcely done when he stops to point out that, if the occupation of Rome by the Italian troops in 1871 had taken place in the Middle Ages, the king would have made a triumphal entry on horseback, and would not have driven from the railway station. It is also hardly necessary to tell us that in the Renaissance epoch they could not make such an illuminated garden fête as the Emperor of Austria made for the Shah of Persia at Schönbrunn.

M. CREIGHTON.

#### NEW NOVELS.

*Harry Heathcote of Gangoil.* By Anthony Trollope. (London: Sampson Low & Co., 1874.)

*Looking for the Dawn.* By James Burnley. (London: Simpkin, Marshall & Co., 1874.)

*In Honour Bound.* By Charles Gibbon. (London: R. Bentley & Son, 1874.)

*Olympia.* By R. E. Francillon. (London: Grant & Co., 1874.)

*Harry Heathcote of Gangoil* is a very pleasant, if not a very elaborate or important, result of Mr. Trollope's trip to the other side of the world. Harry Heathcote himself, the Antipodean counterpart of the ideal English squire, is sufficiently, if slightly, sketched; but the other characters are hardly even outlined. The interior of the Brownie family, however, is good, and the bush-fight capital. Mr. Trollope is artist enough to be aware, as he has before now shown, that a "scrimmage" is by no means the smooth, round, and Homeric thing which the ordinary novelist delights to depict. But there is one thing in the book which strikes us with some consternation. Do Australian young ladies *always* expect one to propose to them at the second time of meeting? We hope that, if it be so, the custom will be strictly confined to the bush. If people are to be allowed habitually to engage themselves with the undisciplined gluttony of Ferdinand and Miranda, what is to become of an art already maligned, misunderstood, and disgraced by bunglers—the great, noble, and intricate art of flirtation?

*Looking for the Dawn* is a very virtuous book, but its virtue unfortunately is rather antiquated in character. Mr. Burnley appears to have several fixed ideas, of which the following are samples. A Tory squire is a person who swears at his servants and occasionally knocks them down (we should like to see the modern Jeames submitting to this treatment), who behaves like a bear to his wife and daughter, and who, in short, is a survival of the Western class. A young man educated at Oxford in the society of the "best blood of the country," is, mainly in consequence thereof, a low debauchee, dividing his time between clumsy attempts at seduction, and still more clumsy attempts at cheating insurance offices. Another young man who, being heir to an ancient estate and name and in actual possession of a competent fortune, chooses to improve the latter by mill-owning, is *ipso facto* an angel. All "hands" are angels. Most policemen and soldiers are cowards. Captains in the British army, on an occasion when outward decency is usually observed (the reading of the will at a funeral), alternately ejaculate "demme" and "blahst." It is a pity that Mr. Burnley did not carry out his original intention, which was, he tells us, to embody the above convictions in a drama instead of in a novel. Two advantages would have resulted from his so doing. In the first place, the play would have been very popular at certain theatres, by reason of its fine full-bodied villains, its virtue triumphant, and, above all, its flattering morals, that the poor "in a loomp" are much better than their



bettars, and that in miscegenation between the poor and the rich lies the only hope for the latter. In the second place, we should not have had to read it.

Mr. Gibbon has chosen for *In Honour Bound* a theme which admits of a good deal of pathetic treatment, and he has not been wanting in his development of its capabilities. Walter Burnett, of Dalmahoy, eldest son of a Scotch laird with a small estate and a large family, falls in love, or grows in love, with a certain Christina Thorston, daughter of a fisherman. But there is a sort of understanding in the family that he is to marry his cousin, Grace Wishart. In this difficulty Walter, who is a well-natured and honourable, but somewhat "chuckle-headed" young man, takes the rather incredible step of going to his cousin, stating his difficulty, and kindly offering to marry her if she likes. Grace, who is a little too angelic, requests him to marry his beloved, and promises perpetual friendship, aid, and countenance. So he marries Christina, or Teenie, as she is called, despite a little opposition from his father, who had at first favoured the match, imagining the girl to be heir to a fortune. Teenie's married life is made unhappy by an idea, partly founded on some words of the laird's, that Walter had not been quite sincere in marrying her, or at any rate regretted that step, and by a not unnatural jealousy of Grace, though this jealousy, very unaccountably, does not produce any animosity in her mind towards that young lady. Various complications take place, and Teenie dies, principally in consequence of a wild escapade of hers, in which she runs away from her husband under the influence of the above idea. She being disposed of, everything ends happily. This is a plot not in all respects admirable, but the working out of it has produced a decidedly good novel, as novels go. The improbabilities lie chiefly in the conduct of the two heroines, Teenie and Grace. It is almost impossible that an uncultured nature like Teenie's (who is also represented as peculiarly hot-tempered), should take the disease of jealousy in a form so singularly mild in its display towards its object. And Grace in her patience rather surpasses Griselda, and the more wonderful woman in the *Heptameron qui réclamait son mari* by so strange a piece of complaisance. Thesetwo good ladies might explain their conduct as simply making the best of a bad job; Grace has no such excuse, but must have acted from a purely angelic nature. Mr. Gibbon must either have had very little experience of the feminine sex, or his experience must have been singularly favourable. He is much less complimentary to his male characters. Walter is, as has been said, a well-intentioned but foolish person; his father, though more tolerable, is a little too shameless to be natural. But the book is, on the whole, a good book. There is a great deal of real pathos in the description of Teenie's vague sorrows, and real pathos is not too common.

Readers of Mr. Francillon's novels should know by this time pretty well what they have to expect from him. His style and *façon* remind one, though with no servile or unpleasant similarity, of the late Lord Lytton's better manner. There is the same

affection for improbable incident and eccentric character, the same tendency to sharp and sudden contrast, and occasionally the same proclivity to rather cheap philosophising. But the author of *Pelham* was frequently absurd and not seldom dull, and Mr. Francillon, to do him justice, is not often either one or the other. When he writes carefully, the result is so good that one feels that the writer should make a permanent mark in fictitious literature; when he writes carelessly, one can only be sorry for it. The present book, taken as a whole, is not so good as *Pearl and Emerald*, but the heroine is a better study than Mr. Francillon has yet made. She is, in fact, so charming that one vigorously grudges her to the elderly but virtuous convict Forsyth, the most Lyttonish figure in the book. Virtue, unmerited evils, and age do not suffice, somehow or other, to make a man interesting, even though he superadd to these attractions the bluest of blood and the most consummate skill in art. And we object strongly to the not uncommon device of making a man marry his lost love's daughter. It is, as the Mosaic Law has it, "confusion," and ought to be included in the table of prohibited degrees. The fact that the other male characters are all pitiful scamps or obnoxious scoundrels, does not much matter. It is almost an accepted axiom with the modern British novelist that all male beings are one or the other, so that it is hardly worth disputing the point. It is much better to imitate the wise acquiescence of the late Bishop of Southwark, who being informed by a London street boy that he was "no gentleman," replied, "Perhaps not, my dear, perhaps not." Mr. Francillon has chosen to stand or fall according to the merits of one character, Olympia, and we think he stands. But we wonder whether, in these hasty days, it would be too much to ask of a novelist that he should not thus write books, but that he should bestow on at least one novel the same equal and pervading care which other artists are expected to give. We should not think much of a painter who should send in for exhibition a large and complicated picture, with one figure or one patch of foliage carefully drawn, and the rest a mass of blotch and blur. We should hardly admire a poem which had one good stanza and twenty bad ones. And yet in each of these cases the artistic defect would be less, because the parts would be more easily separable than is the case in a novel. There are not many novel writers who could do better than Mr. Francillon; it is rather a pity that he should choose to swell the mass of hastily written trash which to-day is, and to-morrow finds receptacles not quite so honourable as the oven.

GEORGE SAINTSBURY.

#### CURRENT LITERATURE.

*Tiny Travels.* By J. Ashby-Sterry, Author of "The Shuttlecock Papers," &c. (Tinsley Brothers.) The map of the world is for the most part completed. It is true that as we approach the poles the outlines become vague and finally cease, and the map of Central Africa is receiving almost daily additions; but it is plain that at some future time, perhaps not very distant, the limit to discovery will be reached, the

Geographical Society will dissolve itself, or continue to exist only as an office for registering the alterations in political boundaries, and those who desire to write a book of travels must follow Mr. Ashby-Sterry's example, and *travel at home*. The advantages of confining oneself to this limited range are evident: the traveller is still a terribly serious occupation, and the man who sets himself to the task of exploring unknown regions, or extending our knowledge of countries little known, must be thoroughly in earnest, and must expect to encounter dangers and privations; whereas the traveller of Mr. Sterry's type may extend his travels to any length without being, or even wishing to be, in earnest. When it is said that the author travels at home, it is not to be understood that he has never been abroad. He has spent seven hours in Amsterdam, and writes very fluently about the place. He has also been at Antwerp, Venice, at the Italian lakes, and perhaps elsewhere. But whether at home or abroad, he never ranges far. He may diverge for a time to offer us a description of beautiful scenery, or of some amusing incident; but after a mere swallow-flight he invariably returns to the themes he most loves to dwell upon—himself and his idiosyncrasies, his genial laziness, his thirst, his intense susceptibility of heat. It is interesting to know that his tongue has all the delicate sensitiveness of a thermometer, and, as such, is to him an object of careful attention. Thus at one time "it feels like a kippered reindeer's tongue;" again, "it feels as if it had been sand-papered;" and once more as "dry and rough even as that of a parrot."

Apart from this too frequent reference to self there is nothing in the nature of the subjects of which he treats that is beneath the dignity of literature. Nothing is too small or too mean for intelligent treatment. The works of Dickens and Charles Lamb, of both of whom he seems at times to have caught the manner (of the former especially in the essay entitled "Sideboard Square"), and the *Tiny Travels* of Xavier de Maistre, furnish abundant illustration of this. But to treat of the infinitely little, a mind at least moderately large is required. The smaller the object the more powerful should be the lens. Dickens employs the minute description of things in themselves uninteresting, artistically as a framework for his characters; where these subjects are treated for themselves alone, the composition must derive its chief charm from the individuality of the writer. Mr. Sterry is too apt to give a bare and almost exhaustive enumeration of details, and then to content himself with striking an attitude of mild wonder, and with asking a variety of questions to which neither he nor they require any answer. If all philosophy begins in wonder, Mr. Sterry has assuredly mastered the first step: the phrase "I wonder" is with him a rigid formula for the transition from the things he sees to the things he does not see. His misfortune is to write too easily: did he find the process of composition a labour in any sense of the word, we may argue from his character, as portrayed by himself, that he would write less. If he wrote less, he would write better; and, by going one step farther in the same direction he would put himself beyond criticism. In which case we might not be tempted to urge him to carry out his own half-threat, "I would as soon pare apples and think of nothing as weave essays and drive quills for the British public."

*Crusts: a Settler's Fare due South.* By Laurence J. Kennaway. (Low and Co.) The author tells a good story, how a loaf of his baking proved too heavy for human food, and was finally built in to the wall of a house. The first impression created by his book was that the amateur baker's hand had not become lighter with time, and that, professing in his title (however modestly) to satisfy the public craving for bread, he had nothing better to offer than a stone.

The experiences of a settler in a new country,

however, are always worthy of attention so far as he endeavours to give a truthful account of the difficulties he has encountered, and of the way in which he has met them; and the present volume, in spite of faults in the execution, does give us a picture which is always pleasant to dwell upon, of an Englishman, with the obstinate pluck of an Englishman, persevering against difficulties, undaunted by apparent failures, and at length establishing a home in a desolate and uninviting country.

Mr. Kennaway was one of the earliest settlers in the province of Canterbury, in the Middle Island of New Zealand, about the year 1851. The tract which he had purchased was absolutely uncultivated, and almost destitute of animal life. We hear only of wild pigs, the degenerate and carnivorous descendants of a small stock left by Captain Cook, and of more than half-wild Australian cattle which roamed over the country near the coast, seriously interfering with the earliest efforts at agriculture. The settlers found a rich soil, but the great plain which extends half across the island between the South Pacific and the outskirts of the great range of the Southern Alps was totally devoid of timber. Twenty years of cultivation have worked great changes in this, as in other respects: we are told that the spot where the author's first camp was pitched is now occupied by a house, surrounded by belts of trees, among which is a blue gum seventy feet high.

The author is by no means wanting in descriptive power, examples of which are found in his accounts, perhaps too often occurring, of the discomforts of camping out in the severe winter nights, and in his vivid picture of the difficult operation of forcing a mob of unruly sheep across one of the rapid Australian rivers. But the narrative is carelessly put together, and its want of connexion is not altogether compensated by the accompanying chart of the district, which, for the reader's guidance, has been filled in with the titles of the chapters. These titles generally contain a jocular but occult reference to the events recorded in the chapters, and, distasteful in their proper place, become more than wearisome when repeated on the chart. The passages quoted *verbatim* from the author's journal have, as a rule, a considerable advantage in point of style over those parts upon which a greater amount of labour appears to have been expended. Here the effort to please a larger audience leads to an unnatural and unchastened playfulness, which displays itself among other ways in the use of such words as "amiable," "weepable." Of the illustrations nothing more need be said than that they would have been better omitted. The same applies to the two poetical compositions which occupy some four and twenty pages, and which are really too puerile for print, however gratifying they may have been to the friends who received them in England, as proving that some culture still survived in the settler. Upon the whole, since the author of *Crusts* appears to have placed himself by honourable exertions out of the reach of hardships, we may fairly congratulate him that he is not writing for his bread.

*Past Days in India, or Sporting Reminiscences of the Valley of the Soane and the Basin of Singwalee.* By a late Customs Officer, North West Provinces, India. (Chapman & Hall.) A very pleasant succession of sporting scenes, portrayed with great spirit, and illustrating an eventful *shikaring* expedition in the North of India. The author, "knowing the country and its ways, having been unanimously elected president of the mess as well as caterer, has the charge and management of things in general;" and, in rendering account of his trust to the reading public, shows clearly that a better or more experienced commanding officer could hardly have been selected. He can, moreover, chronicle as well as organise, as the present smartly-written volume will testify. There is no undue prefacing or introduction to the gist of his pages. Business

is entered upon at the outset, and kept up with unflagging vivacity until about a dozen chapters before the end (there are fifty-three), when some snatches of unlooked-for versification give evidence of exhaustion. The daily incidents of the tour, however monotonous in character, will have a charm for young sportsmen, and many of the episodic tales are exceptional enough to gratify the most ardent lovers of the marvellous. Two or three fables, borrowed from Indian oral or written tradition, have a smack of the well-known Akhwán's-safa and Anwari-Sohaili. A map of the localities visited by the *shikaris*, and surrounding country, added to a few illustrations, would have contributed to the completeness of the book.

*Men whom India has Known: Biographies of Eminent Indian Characters.* By J. J. Higginbotham, F.R.A.S. Second Edition. (Madras: Higginbotham & Co.) This is a second edition "with emendations and considerable alterations;" and the book may therefore be considered, in its way, successful. A want of amplification in some cases, of condensation in others, and of general revision, is, however, apparent in the biographical sketches; and the selection of individuals is not always judicious. Perhaps the publication of the volume at Madras is the cause that so many names known chiefly to Southern India find place in its pages. There would be no need to cavil at this fact, but that their admission causes wonder at the absence of other names more widely famed in the Peninsula. While we are introduced to field officers, captains, and army surgeons, gallant and highly-respected men, but rather of local than historical repute, we miss Lord Keane, Thomason, Broadfoot, Lord Elphinstone, and many others who have played a conspicuous part in Indian annals. In like manner, Hindú Rajahs and Muslim Nawábs, with native chiefs of various grades and castes, appear on the scene; but we see nowhere Shir Muhammad, the "Lion" of Sir William Napier's history; Rústam Khan, the host of Alexander Burnes; Nasir Khan of Haidarabad, or, indeed, any of the ill-starred Amirs of Sind. Moreover, if living celebrities are mentioned, names such as Rawlinson, Clerk, and Kaye should not be omitted from the record; and we do not exactly see how Mrs. Hassan Ali (p. 166) belongs to a group of "men whom India has known." Among the more interesting biographies are those of Governor Macrae and Henry Martyn; but both might be greatly improved. The spelling is so far consistent as to be almost invariably opposed to the lately adopted system of transliteration; but it seems to us inconsistent in its assumed conventionality. "Zeimaun Shah" (p. 478) shows a philological independence and wholesale indifference to precedent apart from any system whatever; and "Surajah Dowlah," "Abunzaffer," and other occurring orthographical eccentricities, are in much the same boat. EDITOR.

#### NOTES AND NEWS.

WE understand that the author of *Supernatural Religion* will contribute to the forthcoming number of the *Fortnightly Review* a reply to Professor Lightfoot's recent strictures in the *Contemporary Review* of the present month.

WE are informed that the income from the Anglo-Saxon Professorship Fund at Cambridge, given by Dr. Bosworth, amounts now to 460*l.* a year. As the required income for the Professorship is 500*l.*, we may look forward to Cambridge having in about three years, for the first time in its history, a permanent Professorship of Anglo-Saxon; and we trust that the first holder of it will be that resident member of the University whose admirable editions of *The Vision of Piers Plowman* and the Anglo-Saxon Gospels of Mark and Luke prove him to be the fittest Cambridge man for the post.

MAJOR POWELL, who commanded the Government expedition into Colorado, is writing a series of papers on his adventures and discoveries for *Scribner's Monthly*.

Two handbooks for students, one on the *Science of Language*, the other on the *Science of Mythology*—are preparing for press, both founded on Professor Max Müller's *Lectures on the Science of Language*. The Handbook of the Science of Language will comprise the subjects treated in the first series, and in the first four lectures of the second series, with maps and tables; the Handbook of Comparative Mythology will give the results of the concluding lectures of the second series, in a condensed form, and with many additions.

A HISTORY of the Famine in Asia Minor will appear shortly, compiled from the pages of the *Levant Herald*, with a preface by the editor.

SOME of our readers may like to know that the Rev. A. B. Grosart, who has issued so many interesting portraits of sixteenth and seventeenth century worthies, is about to issue prints of Wordsworth and his sister.

DR. THIBAUT, whose paper on the origin of geometrical conceptions in Vedic literature excited a very general interest at the International Congress of Orientalists in September, has been selected by Lord Salisbury, the Secretary of State for India, for a Professorship of Sanskrit in the Government College, Benares. Dr. Thibaut came to England some years ago, to assist Professor Max Müller in carrying through the press his small edition of the text of the *Hymns of the Rig Veda*, 2 vols. 8vo (Trübner and Co.), reprinted from the large edition, containing text and commentary, the last volume of which has just appeared. Dr. Thibaut is the grandson of the celebrated jurist of Heidelberg, well known also to musicians by his work *Ueber Reinheit der Tonkunst*, which has passed through many editions.

MRS. HUMPHREY WARD, one of the granddaughters of Dr. Arnold, is writing a short primer of English literature for children. It begins with "Beowulf," which is as good as any giant story; says something of Chaucer's *Canterbury Tales*, as well as of later work; and is meant to interest young folk in the worthies of our literature.

THE New Shakspeare Society now numbers over 450 members. Its promised issue of publications is delayed for a week by the paper-maker's slowness.

THE Philological Society has just issued the fourth and concluding part of its *Transactions*, for 1873-4, including Mr. Henry Sweet's "Concise History of English Sounds" (with long lists of all the words containing the different vowel-sounds, arranged under each sound, in the three periods of English—Old, Middle, and Modern), and Professor J. B. Mayor's paper on some weak points in the metrical theories and examples of Dr. Guest and Dr. E. A. Abbott.

WE hear that Messrs. G. Bell and Sons are about to undertake a new translation of the greatly enlarged Shakspeare Commentaries of Professor Ulrici.

PROFESSOR WAGNER of Hamburg finds evident similarities between some passages in that unique copy of *Alcilia*, 1597, which we mentioned that he had discovered in the Hamburg Library, and Shakspeare's *Merchant of Venice*. He has therefore copied the poem out, and is preparing it for printing in the next volume of the *Annals of the German Shakspeare Society*. Dr. Wagner finds also that the author's initials in the first edition are I. G., and not I. C. as in the second of 1613 and later editions, so that a fresh writer has to be sought—possibly John Gobourne—instead of John Chalkhill, to whom Mr. Corser, Mr. Collier, and the British Museum Catalogue have attributed *Alcilia*. At the end of the British Museum volume that contains the 1619 edition, are some



witty manuscript poems. These will be printed for the Ballad Society at once.

We learn from the *Nation* that the old story, according to which the regicide Goffe suddenly appeared at a critical moment among the people of Hadley, Massachusetts, and led them forth to successful battle against the Indians, and then as suddenly vanished, must be unhesitatingly relegated to the region of myth. There is no contemporary evidence whatever of Goffe's presence on the occasion; and it appears that the town was only alarmed, and not actually molested, by Indians.

An English newspaper, called the *International Gazette*, is one of the latest literary speculations in Berlin, and the large increase of English and American travellers there of late years would seem to justify the attempt to establish it. Much useful information—such as lists of unclaimed letters left at the various Consulates, fresh arrivals, &c.—is added to a careful summary of home and German news.

THE Rev. C. Henry Daniel, Fellow and Tutor of Worcester College, Oxford, has printed twenty-five copies of *Notes from a Catalogue of Pamphlets* in his College Library. The little tract includes Brinklow's "Complaint of Roderyck Mors," 1542, now in the press for the Early English Text Society; "A Canterbury Tale, translated out of Chaucer's Old English into our now usual Language. Whereunto is added the Scots Pedler. Newly enlarged by A.B." 1641; "The Dolefull Lamentation of Cheapside Crosse: or Old England sick of the Staggers," 1641, with the Answer to it: "The Great Assises holden in Parnassus by Apollo and his Assessors," among whom are "The Lord Verulam" and Sir Philip Sidney; while among "the Jurours" the last two are "William Shakespeare, Philip Massinger;" "Ben Johnson, Keeper of the Trophonian Denne." Among the few early tracts are some on the Roman Catholic side. Most of the pamphlets catalogued belong to the Civil War time. Mr. Daniel says:—

"The echoes of the 'Hurlie Burlie' still roll among us, the same follies still fire like passions, and the sectaries, maimed, in patched armour, offer battle with the same war-cries, inspired by the same crazes as their ancestors. An Episcopate still flaunts the *Jus Divinum*; Surplice and Cope, and Cross and Image, still provoke the frenzy of the Puritan; while the clouds that encompass Altar and Font become more dense as fresh combatants shoot off the old artillery."

LAST Easter vacation, the librarian of the William Salt Library, Stafford, discovered in that collection an uncatalogued portfolio containing a number of drawings signed W. Hollar, many others signed J. E. (for Captain J. Eyre), and a mass of manuscript notes also by Captain J. Eyre, all dated either 1643 or 1644, and relating to the antiquities of Staffordshire and a portion of Warwickshire, and the changes wrought in churches and castles in those parts by the Civil War up to the middle of 1644. The first person to see them on the re-opening of the library was Mr. Robert Flamank, jun., who, struck with their artistic and antiquarian value, at once announced his intention of editing the MSS., copying the drawings in facsimile, and publishing the whole. He had copied several of the specially interesting drawings when, in one professing to represent Lichfield Cathedral as it appeared in 1643, he found some things hard to be understood, and, closer study making matters worse instead of better, Mr. Flamank confided to the librarian his doubts of the genuineness of this particular drawing. During August and September the library was closed, but, thinking the subject over and studying the facsimile, Mr. Flamank was able before August had passed to demonstrate that the original drawing had been made later than 1796. He continued to work at the portfolio—not now with a view to the publication of its entire contents, but merely of so much as might be required to prove the

Eyre drawings and MSS. forgeries, for the condemned drawing was too evidently by the same hand as the others. On the 3rd instant he found it expedient to inform the librarian of the results at which he had so far arrived. Mr. Flamank is completing his investigation, and will shortly publish a full account of his discovery, giving facsimiles of some of the drawings and of portions of the manuscript.

MR. SYMONDS writes to call attention to one or two points in our note, which should have been more carefully worded, on his article in the December *Fortnightly*. As he points out, Ford was a great artist in blank verse who can be proved to have read Italian, or at least to have used Italian phrases, but there is little or nothing to show that he was familiar with Italian poetry: even if he was so, he cannot have appreciated its metrical structure, for, as Gifford observes (p. 115 vol. i., Dyce's edition), he repeatedly uses Giovanni as a quadrisyllable. His metre, as a very able writer pointed out in the *Cornhill* some years ago, is almost identical with the metre of Shakspere, and, like it, is based upon the metre of Marlowe, which is really iambic in structure. It is more than doubtful whether the metre of the great Italian poets is really iambic in structure, and hardly possible it can be iambic in origin; and the metre of Spenser and of Milton, the only two great poets of the period who can be proved to have been familiar with Italian poetry, though unlike in almost everything else, is alike in the presence of numerous lines which make the application of iambic scansion an impertinence or a violence. This points to the inference that both took as their base of operation not the iambic quinarius of Marlowe, but the free Italian hendecasyllabic without the final syllable, which is superfluous in English, though in use of it they differ almost as much as Catullus and Vergil in their use of the hexameter. Milton subordinates his metre to periodic harmony in a way in which Spenser and the later Italians do not, but there is reason to think that they all wrote the same metre, which was independent of the metre of the dramatists.

MESSRS. MACMILLAN inform us that the note in our last number with reference to an enlarged edition of Mr. Green's *History of the English People* was somewhat premature. It should be added that it is a small history of Rome, not of Latin literature, which Mr. Creighton has in preparation.

THE untimely death of Professor Tischendorf is a severe blow to the study of early Christian literature. To the public in general he was only an editor of the Greek Testament, but scholars admired in him the most industrious collector of manuscripts in modern times, and one of the most productive editors. He was born January 18, 1815. His first critical edition of the Greek Testament appeared at Leipzig in 1841; his second, which gave the first complete exposition of his critical principles, in 1849; his eighth was only completed in 1872. In 1842 he brought out the celebrated Codex Ephraemi, a palimpsest MS. in the Imperial Library at Paris, containing portions of the Old Testament in the Septuagint and great part of the New; in 1846 the Codex Friderico-Augustanus, of which he was himself the discoverer, the same codex of which another part is familiar to every one under the name of Sinaiticus. The latter manuscript was not brought out till 1862; its value, especially in the New Testament, is sufficiently known to the readers of the *ACADEMY*. Tischendorf's own recension of the Septuagint first appeared in 1850. His labours on the text of the Vulgate were of less importance, and much still remains to be done. Yet it was he who in 1850 edited the New Testament portion of the Codex Amiatinus, perhaps the best, and certainly one of the oldest, of this version. We must also not forget his editions of the Apocryphal Gospels and Acts, and his treatise on the origin of

the former (1850-54). And these are only a few of his titles to the everlasting gratitude of theological and historical students. The romantic story of his last and most important journey to the East has been too often told by himself for us to repeat it here; indeed, he was not the man to put his candle under a bushel.

PROFESSOR SVEND GRUNDTVIG and Dr. Brandt are issuing a request, which is being published all over Scandinavia, that any persons possessing letters, poems, speeches, inscriptions, or any other materials for a life of N. F. S. Grundtvig, will graciously furnish them with the same. The public life of the veteran Grundtvig lasted over seventy years, and during that time he was equally prominent in all political, religious and literary movements in Denmark. Hence a good biography of him would be a history of culture in Denmark from 1800 to 1872. One has to go back to the lives of Titian and Michael Angelo to find a parallel for this poet's ceaseless energy from boyhood to extreme old age.

LAST week, Messrs. Sotheby, Wilkinson and Hodge completed, at their rooms, the sale of the library of the late antiquary, Mr. John Gough Nichols, which occupied eight days. The collection consisted mostly of works on topography, heraldry, family histories and autograph letters, making above 2,800 lots:—Lot (252) *Progress through Wales*, by the first Duke of Beaufort, 1684, sold for 15*l.* 2*s.* (325) A collection of original assignments and agreements between celebrated authors and their publishers, from 1703 to 1822, receipts, &c.: An assignment by Addison of *Cato* for 107*l.* 10*s.*; Colley Cibber, for 100 guineas, of *The Provoked Husband*, Rowe of *Jane Shore*, with the signature of Pope, his attesting witness, and that of Savage as attesting witness for J. Smythe; Pope's receipt for his *Homer*, Gay's for his *Fables*, Lillo's for *George Barnwell*, and numerous others, all arranged alphabetically in three volumes quarto, by Mr. Upcott, and illustrated with portraits, 52 guineas. (439) J. G. Nichols, *Collectanea Typographica et Genealogica*, 5*l.* (637) Dallaway's *History of Sussex*, 57*l.* 10*s.* (712) J. Carter, a collection of Sketches of the Antiquities of this Kingdom, with several hundred original drawings, in thirty-seven volumes folio, 111*l.* (996) Gurney, D., *History of the House of Gournay*, 13*l.* 10*s.* (1131) Sir R. C. Hoare, *History of Wiltshire*, 12*l.* 10*s.* (1412) J. B. Nichols, *Obituary of Literary and Eminent Persons*, autograph MS., 25 guineas. (1434) Mr. Noble, *Biographical Anecdotes*, autograph MS., 31*l.* (1505) Ogilvie, *Anecdotes of all the Anglo-Norman Families settled in England since the Conquest*, MS., 15*l.* (1902) Publications of the Surtees Society, 27*l.* 10*s.* Willement's *Arms, Banners and Standards of the Royal Family and Nobility, temp. Henry VIII.*, MS. with drawings, 13*l.* (2030) Seven brass and iron seals, 15 guineas. (2641) Seal found near Durham, 12*l.* (2642) Ancient metal shield of arms, 7 guineas. The sale realised 2,195*l.* 10*s.* 6*d.*

IN the Lansdowne MS. 121 is "A coppie of notes deliuered to her Maiestie [Q. Elizabeth] by Raphe Robbards," which contains seeming anticipations of the steam-boat, steam engine, and rifled guns:—

"A vessell, in manner of a Gally or Galliotte, to passe vpon the seas and Ryvers without oars or sayle, The rarest Engyne against wynde and tyde, swifter that euer was inuented then any that euer hath bynne ted for sea seruice. scene, of wonderfull effect, both for Intelligence and many other admirable exploytes almoste beyonde the expectation of man (leaf 106)."

"A fry Chariott without horses to ranne vpon the battaile, and disorder it, that no man shalbe able to abide or come nighe the same, A fry Chariott to to abide or come nighe the same, be forct by Engyne and wilbe directed even as mann of greate seruice. will, to tourne, to staye, or come directly backe, vpon any presente danger, or elles to followe and chase the enemye in their flighte (leaf 105)."

"A muskett or Calyer with dyvers strange and

forcible shotte which no Armor will holde out, at three quarters of a mile or more. A rare Invention. And will also become a most forcible weapon in the hande, as good as a pollax, and with a trice become a perfit shotte agayne (leaf 105, back)."

These (with many others) Robbards groups under the head of "Fireworks." He complains to the Queen that "some workemen haue taken my money, and haue spoiled my modelles and devises," and hopes it will please God to put into her heart "to erecte some Academy or place of study and practice for Ingenious, Politique and learned men and apte Artificers, as in a corporation or bodie politique, maintayned partly by your Majestie, and partly by your nobilitie, your clergie, and your comons, for theis moste noble effectes."

A NOTEWORTHY contribution to the early history of Lincoln's Inn Fields is to be found among the State Papers, in the shape of a petition addressed to Charles II. early in the year 1664. It was drawn up by about twenty-five inhabitants and set forth that in the foregoing reign, under date 15 Dec. 1639, licence had been granted to one William Newton, Esq., to build fourteen new dwelling-houses and no more, in the said fields, for their ornament and the security of passengers; but that Thomas Newton, son of William, had lately erected several wooden houses or sheds and dug gravel pits in the middle of the fields, and had employed the said structures for "Puppet-playes, dancing on y<sup>e</sup> ropes, Mountebanks, & other like uses," whereby multitudes of loose and disorderly people were daily brought together. These houses are also described as being on dark evenings lurking places and receptacles for thieves. His Majesty was therefore besought to direct the commissioners for highways to take down the sheds, &c. An interesting collection of signatures may be seen attached to this document. They all denote persons "of quality," and among them may be named those of Lords Middlesex, Cardigan, Bellasis and Henry Howard; Sir William Cowper, father of the Lord Chancellor, and George Cowper; and one which we take to be that of the learned and benevolent Lady Mary Armyne. About the same time, the governors of St. Bartholomew's Hospital petition that a stop may be put to the proceedings of the Society of Lincoln's Inn, the latter being about to build a lane (Carey Street P) from Chancery Lane to Lincoln's Inn Fields, which will much prejudice some houses which they hold south of Lincoln's Inn Gardens.

Some of the inhabitants of Pall Mall at that time were also of good repute. The names of them are to be gathered from a memorial they addressed to Charles, representing that they had given great prices or rents for their houses, in the expectation of having the convenience of the highway between their houses and His Majesty's park wall, which expectation seemed likely to be balked. Among those who pray for a redress of this grievance are Lord Saye and Sele, Sir John Bennett, Sir Edward Brett, Sir George Penruddock, Sir Gilbert Gerard, Lady Ranelagh, and "Mr Serg<sup>t</sup> Barcroft."

THE title given by Mr. Gardiner to his forthcoming work, namely, *A History of England under the Duke of Buckingham and Charles I.*, seems in strict accordance with the course of events. Buckingham was the actual ruler of England before the son of James I. was king, either in name or power. Many writers claim for the duke a complete control over affairs at a very early period of his career, and in matters of personal favour his influence was undoubtedly overpowering; but up to the end of 1623 James decided his own political course. From that date to his death Buckingham was supreme. We believe that the above-named history will differ very markedly from the works of recent authorities in the greater prominence given to the foreign relations of the kingdom, a vast amount of unused

material, in the shape of copies of French and Dutch despatches amongst the British Museum MSS. and foreign State papers in the Record Office, having been investigated by Mr. Gardiner. Due prominence will of course be given to the fresh elucidations of Wentworth's character, in connexion with which many new facts have already been made public.

#### NOTES OF TRAVEL.

LIEUTENANT CAMERON has achieved a great geographical success. His letters come down to May 18; and he was to start two days afterwards for the Lualaba with the intention of following its course, believing that it will lead him to the Congo. He has sent home his journal, map, sketches, and botanical specimens. He has surveyed the whole of Lake Tanganyika, south of Ujiji, the examination of the northern part having been made by Captain Burton. He has also discovered the outlet of the lake, which proves to be a river called the Lukuga, about twenty miles south of the islands visited by Captain Speke. The current was flowing out of the lake at the rate of about 1.2 knots an hour, and the course of the river was, as is so frequently the case in Africa, much obstructed by floating vegetation. The services of Lieutenant Cameron to geography have been most important, for he is an accurate observer as well as an intrepid explorer. We trust that, for very shame, the Geographical Society will recognise the duty they owe to their zealous and gallant agent, and not, as now appears to be the intention, abandon him to his fate, after having sent him into the heart of Africa.

NOT the least important of Lieutenant Cameron's services is the recovery of Dr. Livingstone's map and pocket-books which were left at Ujiji. It was ungenerously and incorrectly alleged by Mr. Waller, at the meeting of the Geographical Society on Monday, that this map was of little value. The map recovered by Lieutenant Cameron is of the greatest value, being that of the previously entirely unknown country between the Rovuma river and Lake Nyassa. Without it one of the most important portions of Dr. Livingstone's labours would have been inaccurately laid down.

WE are glad to announce that Viscount Duprat, the Portuguese Consul-General in London, and a warm friend to geographical exploration, has already written to the Governor of St. Paul Loanda, and other officials on the west coast, instructing them to render all possible assistance to Lieutenant Cameron in the event of his succeeding in his chivalrous attempt to descend the Congo.

ONLY three officers have yet been selected for the Arctic Expedition. Captain Nares will command, and that officer will thus form a link between the old and the young race of Arctic naval officers. During his service, as a very young man, in the Arctic regions, on board the *Resolute*, he showed considerable aptitude in two very essential respects. He was among the foremost in providing amusements in winter quarters for the men; and he did his part manfully as a sledge traveller. We are happy to be able to announce that Commander A. H. Markham has also been selected. He was telegraphed for from Vigo last week. The third officer is Lieutenant Aldrich, who was with Captain Nares in the *Challenger*.

It should be remembered that the Arctic Expedition, after it has once passed the portals of Smith Sound, will be a little isolated world in itself, with all the requirements of the great world in miniature. Not the least important of these will be provision for the occupation and amusement of officers and crews during the winter. For much of the success of spring operations depends upon the men emerging from the winter in perfect health both in mind and body. There will cer-

tainly be a "Royal Arctic Theatre," in accordance with a good old precedent carefully followed ever since Parry wintered at Melville Island in 1819-20. We would invite the managers of our theatres here to come forward liberally in this matter, and to supply their Arctic colleague with such properties and dresses as they can spare.

A VERY important and interesting fact in botanical geography has been brought to light by the visit of Commodore Goodenough to Amsterdam Island, in H.M.S. *Pearl*, last year. Tristan d'Acunha, an isolated group of islands in the Atlantic, possesses a remarkable flora which was supposed to be peculiar to itself. Commodore Goodenough discovered on Amsterdam Island, an equally isolated spot in the Indian Ocean, a shrub called *Phytica arborea*, which had previously been supposed to be peculiar to Tristan d'Acunha. The two places are separated by the continent of Africa, as well as by intervening oceans.

It had been intended to commence the marine surveys of India with the portion of coast bordering on the Bay of Bengal between Point Palmyras and Bimlipatam. But, owing to the delay in completing arrangements and appointing officers, it will be necessary to alter the programme. It is now probable, as the season will be too far advanced for work in the northern part of the Bay of Bengal, that the first survey will be that of the new coffee port of Colachul, on the Travancore coast; and that next the approaches to the Paumben channel, and Palk Strait, will be taken in hand. Captain Taylor (late of the Indian Navy) is the superintendent of marine surveys, and Staff Commander Ellis will be the chief surveyor afloat under him. Mr. Carrington, a most accomplished draughtsman, who has been many years in the Hydrographer's office at the Admiralty, will be superintendent of charts.

THE *South Australian Register* furnishes some details respecting Gosse's journey in Central Australia. He went over much the same ground as Giles had explored, but has added much to his predecessor's discoveries, though he agrees with him in thinking the greater part of the country traversed useless for settlers, on account of the want of water. Starting from Alice Springs on April 21, 1873, accompanied by four whites, three Afghans, and a black, he held a south-westerly course. No water was found until they arrived at Ayer's Rock, three months later. Ayer's Rock is an imposing mass of granite, about two miles long, running east and west, and abounding in grotto-like recesses in which traces of bushmen, who resort thither during the rains, were found. Some of the mountains to the north visited by Gosse proved to be higher than was imagined: Mount Gardiner, in the Reynold chain, being about 2,550 feet high; Mount Liebig, in the Mac Donnell range, about 1,900 feet above the plain, or 3,200 feet above the sea; while Mount Morris, he calculated as 3,750 feet high. During his journey he not unfrequently met some of the aborigines, and they were friendly, except on one occasion, when two of his party were attacked by about forty savages, on whom he felt compelled to fire. Gosse's general opinion of the country is that the lack of water will preclude all hope of establishing a route between the southern part of Western Australia and the line of the overland telegraph.

A RECENT number of the *Journal Officiel* contains a translation of two articles from Chinese papers, in which the writer, noticing the pressure put upon the Emperor's government by certain foreign merchants and others, to favour the introduction of railways, observes somewhat shrewdly, that in China such a step would infallibly lead to much loss of life from accidents, and that considering railways only date from 1835, Europeans are hardly justified by experience in prophesying unlimited blessings from their institution in any country.



DR. DALL, of the United States Coast Survey, recently gave the California Academy of Sciences an interesting account of some Indian mummies found in Alaska. The discovery was made by Captain Hennig, an officer of the Alaska Commercial Company. When removing some men from the island of Four Mountains, he with great difficulty effected a landing at the base of a cliff where fallen rocks formed a large cave, from which, assisted by the natives, he obtained twelve mummies in a good state of preservation, and some skulls of bodies that had suffered from exposure to the weather. The island is volcanic, and the soil in the cave was warm and the air hot. The mummies are the remains of Aleut Indians. The oldest of the mummies was deposited in the cave in the autumn before the spring in which the Russians first made their appearance at Four Mountains, rather more than a hundred years ago. This was an old chief, and many of his family had been deposited with him. One was a woman who, according to the tradition among the Indians, died in giving birth to a child prematurely, through the effects of an accident. The mummified body of a still-born child was found among the number. The bodies had been eviscerated, stuffed with grass, dried in a sitting posture, wrapped in furs and grass matting of very fine workmanship, and finally enveloped in a waterproof covering of seal-hide. The chief was in his usual dress, but covered with the wooden armour formerly worn by the Aleuts. The grass matting used to cover the mummies was finer and softer than any now made by these Indians. In the matting in which one mummy was done up into a triangular-shaped bundle, a Maltese cross was worked into a strip of another colour. This had, probably, been recently deposited in the cave, as the grass still retained its red and yellow colours. A large hoop made with wood and bone served as a base for the largest of the mummy-baskets. The best-preserved specimens appeared to have been at one time suspended in the air by cords attached to their envelopes. Lines made of sinew with which the coverings were secured were in a perfect state of preservation. Some stone knives and other implements, a child's fur shoe containing an ivory image of a sea-otter, and other carvings were also found in the cave.

THE *Geographical Magazine* for December contains a welcome announcement. From January 1 next the price is to be 1s. instead of 2s. as heretofore. That this is a change which will eventually benefit the proprietors, we cannot for a moment doubt. A shilling is the recognised price for most monthly magazines, and various events have combined during the last few years to lend so much interest to the study of geography that, in our opinion, the reduction in price offers every prospect of a large increase of popularity for our contemporary. A perceptible improvement of style is to be seen in the maps: the one presented to the readers this month being a well-drawn and executed map of the new Arctic land discovered by the Austro-Hungarians. The paper illustrated by it is the same as that read by Lieutenant Payer before the Royal Geographical Society. The most noticeable article in the number is one with the appropriate heading "From China to Peru." This paper, which bears the author's name, deserves careful attention on the part of the Aborigines Protection Society, who have recently raised such a vigorous outcry against the employment of Indian coolies in Peru. The author points out the systematic measures taken by the Peruvian Government to regulate the Chinese coolie traffic. To this he adds much valuable knowledge acquired by himself on the spot respecting the character of the Peruvian proprietors, and the nature of the reforms adopted by them for the protection of the emigrants. He adduces a good proof of the contentedness of the Chinese settled in Peru in the fact of their having in August last presented an address to the President on the occasion of his completion of his

second year of office, and warmly expressed their gratitude for the guarantees and protection secured to them. A short description of the new guano deposits in Peru follows, from which we observe that the value of these deposits amounts to 55 millions, or considerably more than the whole public debt of Peru. The number concludes with the usual careful notices of geographical books, and the work of geographical societies, both in this country and abroad.

PETERMANN'S *Mittheilungen* for December contains a communication from Lieutenant Weyprecht, in which he draws three conclusions from the recent Austro-Hungarian Arctic explorations. These are, first, that all theories about an open Polar Sea are as untenable as any hasty assumptions that the pack-ice southward of Francis-Joseph Land is impenetrable. Secondly, all conclusions which attribute the drift of the *Tegethoff* to the action of the Gulf Stream are utterly erroneous. Thirdly, Weyprecht still holds to the possibility of extensive exploration by way of the Siberian coast. He also states that the name of Weyprecht Island (given by Dr. Petermann to a small island south of the winter quarters of the *Tegethoff*), has been fixed without his authority, and requests that it may be withdrawn. Lieutenant Payer also contributes his views, which are that the best chance of achieving a high latitude is *via* Smith Sound, as urged by the English and Americans.

The continuation of the account of Lieutenant Wheeler's travels through New Mexico and Arizona is given, as well as an extract from Captain Nares' last official reports on the voyage of the *Challenger*. This last paper is illustrated by a semi-circumpolar map of the Antarctic regions, similar to the one by Signor Cora in the last number of the *Cosmos*.

#### BOSTON LETTER.

Boston: Nov. 18, 1874.

PROFESSOR WHITNEY'S *Oriental and Linguistic Essays*, Second Series, appeared last week. The most interesting of these essays are those on the lunar zodiac of India, Arabia, and China; the accent in Sanskrit; the elements of English pronunciation; and there are also reviews of Professor Max Müller's *Chips from a German Work-shop*, and of Mr. Cox's *Mythology of the Aryan Nations*. In the essay on the lunar zodiac, Mr. Whitney writes with his usual critical caution, finding every theory unsatisfactory which derives either of the three systems—the Hindu, the Chinese, or the Arabian—from one of the others. In his opinion "the way is left open to anyone to prove, by good and sufficient evidence, that either" they or "that some fourth people, different from them all, may claim the honour of being inventors of an institution so widely diffused, and forming a cardinal element in the early astronomical science of the most important and cultivated races of Asia." He agrees with Weber in thinking it unlikely that the Hindus deserve the credit of originating the system; but this, he says, is merely an opinion rather than a settled conviction resting on satisfactory proof.

The essay on the elements of English pronunciation gives in full the interesting results of the investigations to which brief reference was made in my first letter. Mr. Whitney says, among other things:—

"The English is sometimes accused of an unpleasant predominance of hissing or sibilant sounds; and not without some reason, since the sum of sibilant elements amounts to nine and a half per cent., or nearly one-tenth of our whole utterance. In French, however, according to my reckoning, the proportion is even a shade larger, and in ancient Greek it was over twelve per cent.; of our modern Germanic relatives, the German and the Swedish have each about six per cent."

He gives a complete table of the scale and rate of frequency of English sounds, formed by the selection of ten passages, five in prose and as many in poetry, from authors of various periods. For

the standard of pronunciation he has taken his own, which he describes in full, and which represents very fairly the New England method of utterance. Objection might be made to his putting such words as *fruit*, *rheum*, and *brew* in the same class with *few* and *pure*, as representatives of the *u*-sound mixed with a preceding *i* or *y*-sound.

The reviews of the two books mentioned above are not wholly favourable, but they present a marked contrast to the Billingsgate with which Professor Steinthal, in his recent pamphlet, has seen fit to reply to his critic. This volume, it will be seen, confines itself to other classes of subjects than those treated in its predecessor. Of those essays Mr. Whitney says that "though they have provoked in one or two quarters a certain amount of vituperation, they have not been met on their own ground, of fact and argument." This volume is much less aggressive in tone than the other, and it is none the less valuable on that account.

In lighter literature there will soon appear in book-form Mr. Howells' *A Foregone Conclusion*, which for this last half-year has been coming out in the *Atlantic Monthly*. An earlier novel by Mr. Howells met with great success in this country a year or two ago: its name was *A Chance Acquaintance*. The story was a simple one, of the adventures of a young woman from the West who, while travelling in Canada with her married sister and her brother-in-law, meets a haughty citizen of Boston who falls in love with her and becomes engaged to her. In time there appear some ladies of more conventional elegance who make him ashamed of his betrothed, and the novel ends with their separation. This slender outline is filled in with delicate humour and gentle abuse of the peculiarities of the male sex of this town, and there is so natural a young girl for heroine that the book became very popular. Its good descriptions of Canada have made it an inseparable guide-book for Americans visiting that country. This later story, however, marks a considerable advance. The scene is laid in Venice, where Mr. Howells was American consul for four or five years. The most prominent character in the story is an Italian priest, Don Ippolito by name, who is a sceptic in religion, is very much interested in mechanics, and who looks to America with vague longing as to a land of promise, where he may prosecute his inventions, and thus secure his support free from the trammels of the church, which is fast becoming hateful to him. This feeling is soon intensified by the fact that he falls in love with a young American girl to whom he gives lessons in Italian. This girl is a charming creature, ardent, impulsive, and the soul of truth. When Don Ippolito confesses to her that he has no belief in the church, that his life is a lie, her horror at the deceit is only equalled by her pity for the sinner, and she urges him to leave the church, and to betake himself to this country. He is misled by her ardent expression of sympathy to declare his love for her. Such a love as Don Ippolito's, however, could have but one end. Although the girl has urged him to cease to be a priest, she cannot help regarding him as one, and he leaves her presence a heartbroken man. The girl herself is very attractive—she is by no means one of the American girls Mr. Ruskin laughs at—but the main charm of the book lies in the way Don Ippolito is drawn. All through the story the reader feels the hopelessness of the poor man's love, but he is set before us with so much sympathy and delicacy that it is impossible not to be interested in him. This is really a pathetic story of great beauty, and it has the rare advantage of being an American novel which can stand on its own merits without needing any superfluous aid of local colour to make it popular. It is a story of real merit, the best, indeed, that has appeared in this country since Hawthorne's time. There is no pretentiousness about the book; it is merely a pathetic story of an impossible love affair; but in

spite of all the attempts that are made to write just that, those who come so near the mark are very few.

I see that Mr. Longfellow's *The Hanging of the Crane* is announced in London. The poem has the pleasant grace that we have learned to expect from this author; the illustrations are somewhat better than usual. Mr. Longfellow is sure of striking a certain note, but those who undertake to aid his text by their illustrations often fall very far short of their intentions. In this case, however, the little sketches of domestic life suit the poem, and show more care and unanimity on the part of artist, engraver, and publisher than are sometimes found.

T. S. PERRY.

#### SELECTED BOOKS.

##### General Literature and Art.

- BERJEAU, J. P. Calceon: a Dutch Narrative of the Second Voyage of Vasco da Gama to Calicut (printed at Antwerp circa 1504). Pickering.
- DRAPEL, J. W. History of the Conflict between Religion and Science. (Vol. xiii. of the "International Scientific Series.") King. 4s.
- GEORGE, Ernest. Etchings from the Loire and South of France. Murray. 42s.
- INGLERY, C. M. Shakespeare's Centurie of Prayse. Trübner.
- PIEDAGNEL, A. Jules Janin, 1804-1874. Paris: Lib. des bibliophiles. 3 fr.
- PROUDHON, P. J. Correspondance de, précédée d'une notice par J. A. Langlois. T. 1 et 2. Paris: Lib. internat. 10 fr.
- SKRAT, W. W. Selections from the Canterbury Tales. Clarendon Press. 4s. 6d.
- TOWNSHEND, F. T. Wild Life in Florida, with a Visit to Cuba. Hurst & Blackett. 16s.
- WALLER, H. Dr. Livingstone's Last Journals in Central Africa, from 1865 to his death. Murray. 28s.

##### Theology.

- LUTHARDT, C. E. Der Johannische Ursprung des vierten Evangeliums untersucht. Leipzig. 4s.
- PROBY, W. H. B. Ecclesiastes for English Readers. Rivingtons. 6s. 6d.
- LIPSIUS, R. Die Quellen der ältesten Ketzergeschichte. Leipzig: Barth. 2 Thl.

##### History.

- GERLACH, F. D. Die Verfassung der römischen Republik von den Gracchen bis auf Julius Caesar. Basel: Schneider. 1 Thl.
- GONNEVILLE, de, Souvenirs militaires du colonel, publiés par la comtesse de Mirabeau. Paris: Didier. 7 fr.
- ROSNY, L. de. Extraits des historiens du Japon. Partie I. Paris: Maisonneuve. 6 fr.
- SCHMIDT, E. Die Expedition gegen Chiwa im J. 1873. St. Petersburg: Rötger. 13 Thl.

##### Physical Science.

- CHANTRÉ, E. Projet d'une légende internationale pour les cartes archéologiques préhistoriques. Basel: Georg. 1 Thl.
- GERLAND, G. Anthropologische Beiträge. 1. Bd. Halle: Lipsert. 23 Thl.
- HANSEN, P. A. Dioptrische Untersuchungen m. Berücksicht. der Farbenzerstreuung u. der Abweichung wegen Kugelform. 2. Abhandlg. Leipzig: Hirzel. 3 Thl.
- MISSION scientifique au Mexique et dans l'Amérique centrale. 4<sup>e</sup> partie. Etudes sur les poissons, par MM. Léon Vaillant et Bocourt. 1<sup>re</sup> livraison. Paris: imp. nat.
- SCHMIDT, O. The Doctrine of Descent and Darwinism. (Vol. xii. of the "International Scientific Series.") King. 3s.

##### Philology.

- CHOISAT, E. de. Classification des caractères coniformes, babyloniens et nivinites. Paris: Maisonneuve. 10 fr.
- MIKLOSICH, F. Ueber die Mundarten u. die Wanderungen der Zigeuner Europas. IV. Wien: Gerolds Sohn. 1 Thl.
- SMART, B. C., and H. T. CROFTON. The Dialect of the English Gypsies. Second Edition, revised, &c. Asher.
- SWEET, H. A History of English Sounds from the Earliest Period. Trübner.
- WORDSWORTH, J. Fragments and Specimens of Early Latin, with Introduction and Notes. Clarendon Press. 18s.

#### CORRESPONDENCE.

##### SHELLEY AND PETER FINNERTY.

In 1872 Mr. D. F. MacCarthy published his serviceable and very painstaking work, *Shelley's Early Life*, chiefly (it may be said) for the purpose of showing that a now untraceable poem, named *A Poetical Essay on the Existing State of Things*, by a Gentleman of the University of Oxford, brought out in 1811 "for assisting to maintain in prison Mr. Peter Finnerty, imprisoned for a libel," was written by Shelley. I reviewed Mr. MacCarthy's book in the ACADEMY (December 1, 1872, No. 61), expressing the opinion that he had fairly made out his case. I need not here go over the same ground. Suffice it to say that Mr. Finnerty was an Irish journalistic patriot, who was lying imprisoned in Lincoln jail within the period (1810-11) of Shelley's university career—his sen-

tence having been passed on February 7, 1811; and that Mr. MacCarthy's argument amounts briefly to this: Shelley can be shown to have published some poem for the benefit of Mr. Finnerty; the *Poetical Essay on the Existing State of Things* was published with the same object; various details favour the surmise that it might have been written by Shelley; therefore, in the absence of any evidence to the contrary, we may reasonably believe that he did write it.

I now find a strong (I think, a conclusive) confirmation of Mr. MacCarthy's ingenious and inciting suggestion. Moreover, there appears ground for thinking that Shelley published for the benefit of Mr. Finnerty, not only the unknown *Poetical Essay*, but also the well-known *Posthumous Fragments of Margaret Nicholson*. The new evidence on both points is as follows.

A work published by Mr. Colburn in 1838, named *A Diary illustrative of the Times of George IV.*, contains the ensuing passage (vol. i. pp. 54-56). It occurs in a letter signed C. R., from Christ Church, Oxford, dated March 15, 1811:—

"Talking of books, we have lately had a literary sun shine forth upon us here, before whom our former luminaries must hide their diminished heads—a Mr. Shelley, of University College, who lives upon arsenic, aqua-fortis, half-an-hour's sleep in the night, and is desperately in love with the memory of Margaret Nicholson. He hath published what he terms the *Posthumous Poems*, PRINTED FOR THE BENEFIT OF MR. PETER FINNERTY; which, I am grieved to say, though stuffed full of treason, is extremely dull. But the author is a great genius; and, if he be not clapped up in Bedlam or hanged, will certainly prove one of the sweetest swans on the tuneless margin of the Charwell. . . . Shelley's style is much like that of Moore burlesqued, for Frank is a very foul-mouthed fellow, and Charlotte\* one of the most impudent brides that I ever met with in a book. Our Apollo next came out with a prose pamphlet in praise of Atheism, which I have not as yet seen; and there appeared a monstrous romance in one volume, called *St. Irvyne, or the Rosicrucian*. Here is another pearl of price! All the heroes are confirmed robbers and causeless murderers; while the heroines glide *en chemise* through the streets of Genoa,† tap at the palazzo-doors of their sweethearts, and, on being denied admittance, leave no cards, but run home to their warm beds, and kill themselves. If your Lordship would like to see this treasure, I will send it. Shelley's last exhibition is a POEM ON THE STATE OF PUBLIC AFFAIRS."

Here we find it stated unmistakably that Shelley published *Margaret Nicholson* for the benefit of Mr. Finnerty; also that he had written "a poem on the state of public affairs," which the most cautious investigator, cognizant of the evidence adduced in Mr. MacCarthy's book, will not, I think, hesitate to identify with the *Poetical Essay on the Existing State of Things*, advertised in the *Oxford University and City Herald* of March 9, 1811, as brought out "by a Gentleman of the University of Oxford for assisting to maintain in prison Mr. Peter Finnerty, imprisoned for a libel."

The letter of C. R. is also interesting as showing with great distinctness how strong an impression Shelley's genius had made in the university; he was accepted as a predestined admirable poet, notwithstanding (for it was certainly not in virtue of) those heinous performances *Margaret Nicholson* and *St. Irvyne*—the latter of which is described by the writer in amusing and not far from accurate terms. Perhaps the clear perception of the influence which Shelley's genius and ardour must have upon his fellow-students weighed with the

\* "Frank" is no doubt François Ravallac, and "Charlotte" Charlotte Corday; one of the poems in the *Margaret Nicholson* volume being an epithalamium for these denizens of Hades. The abrupt way in which, in the printed letter, these names are introduced by C. R., seems to show that the printer must have erased some other details bearing upon Shelley: not any of those that he gives are omitted in our citation.

† Misprinted "Geneva" in the *Diary*.

authorities of University College when they expelled him on account of his pamphlet (here also mentioned), *The Necessity of Atheism*. The phrase about "arsenic, aqua-fortis, half-an-hour's sleep in the night," bantering though it is, confirms what we previously knew, from other sources, of Shelley at this period.

I find only one other reference to Shelley in the *Diary illustrative of the Times of George IV.* A letter signed C. K. S. (but, it might seem, really written by this same "C. R."), from Christ Church, Oxford, dated October 1811, contains the following:—

"Meanwhile be it known unto you that the ingenious Mr. Shelley hath been expelled from the University on account of his atheistical pamphlet. Was ever such bad taste and barbarity known? He behaved like a hero. 'He showed to Fortune's frowns a brow serene,' and declared his intention of emigrating to America. I send his Romance; which would have reached you sooner, had not an impudent person cribbed it from my rooms."

To this passage (at the words "emigrating to America") the editor of the *Diary* has added a foot-note, which I transcribe exactly for your readers' diversion, even down to the triple note of admiration which terminates it:—

"In my opinion, Mr. Shelley merited the opinion\* here formed of him. Nevertheless he had genius, he had power. But his genius was an evil one, and his powers were directed to a bad end, or (what was the same in effect) to no end at all. The best parts of his phrenzied compositions have all the deleterious qualities of alcohol; and Hamlet would scarcely think it necessary to apostrophize his shade in the questioning words—'Bring'st with thee airs from heaven, or blasts from hell!'—But *de mortuis*: he was drowned in a storm!!"

The statement of C. K. S. that Shelley, when about to be expelled, "declared his intention of emigrating to America," is new to me.

The date of the second letter—October 1811—deserves a moment's notice. Shelley was expelled from Oxford on March 25, 1811. Yet C. K. S., writing seven months after the event, refers to it as if it were the last Oxonian news. Perhaps the assigned date is wrong, as well as the initials. The advertisement prefixed to the *Diary illustrative of the Times of George IV.* shows that the editor through whose hands the materials of that work first passed had purposely altered them in some respects; in especial, changing dates, and giving to letters which were really written by one woman to another the character of letters written by one man to another. W. M. ROSSETTI.

##### AN ALLUSION IN "HAMLET."

4 Victoria Road, Clapham: Dec. 12, 1874.

Mr. Furnivall's note upon Hamlet's introduction to the murderer's speech in the sub-play is of itself a striking illustration of a principle which I hope the New Shakspeare Society will not lose sight of—that the work of commenting should be postponed to the work of gathering materials. Hamlet does not quote any passage of the old play of the same name, but he does roll into one two lines of another old play, doubtless as familiar upon the Elizabethan stage. In the *True Tragedie of Richard the Third* is a speech of the King to the Lord Lovell, describing the terrors of his conscience, and his "hell of life":—

"Methinks their ghosts comes gaping for revenge  
Whom I have slain in reaching for a crown."

Clarence, and his nephews, and the headless peers, all mankind, all nature, the sun, moon, birds, beasts, all clamour for revenge:—

"The screeking raven sits croaking for revenge  
Whole herds of beasts comes bellowing for revenge."

I think that no one can doubt that Hamlet's line "The croaking raven doth bellow for revenge,"

\* The editor evidently means "the unfavourable opinion;" though in fact no opinion regarding Shelley's character is expressed by C. K. S.



is a satirical condensation of these two lines. The speech is to be found at p. 61 of the [old] Shakespeare Society's reprint of the play.

RICHARD SIMPSON.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

#### APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Dec. 19,	1 p.m.	Sale at Christie's of the Collection of Pictures formed by the late T. C. Molyneux, Esq.
	3 p.m.	Crystal Palace Concert (Onseley's <i>Hagar</i> ).
	"	Saturday Popular Concert, St. James's Hall (Schnbert's Octett; Bülow).
	8 p.m.	Royal Albert Hall (Irish Festival).
MONDAY, Dec. 21,	8.15 p.m.	Mr. Phelps as Falstaff in <i>The Merry Wives of Windsor</i> at the Gaiety.
	8 p.m.	Medical.
	"	Society of Arts: Cantor Lecture (Dr. B. W. Richardson on "Alcohol, its Action and Use").
	"	Royal Albert Hall: Ballad Night.
TUESDAY, Dec. 22,	8 p.m.	Civil Engineers: Annual General Meeting.
	"	Anthropological Institute: Col. A. Lane Fox on "Early Modes of Navigation, tracing the Development of Ship Forms."
	"	West London Scientific Association: Mr. B. Thompson Lowrie ("A Sketch of the Anatomy of Insects").
	"	Royal Albert Hall: English Night (New Symphony by G. Löhr).
WEDNESDAY, Dec. 23, 3 p.m.		Dr. Bülow's Recital (St. James's Hall).
	8 p.m.	Royal Albert Hall: Classical Night (Mendelssohn's Reformation Symphony; Mme. Norman-Neruda).
THURSDAY, Dec. 24,	8 p.m.	Royal Albert Hall ( <i>Messiah</i> ).

#### SCIENCE.

*Annales des Rois d'Assyrie.* Par M. Joachim Ménant. (Paris: Maisonneuve & Cie., 1874.)

ONE of the most remarkable achievements of the present day has been the rapid progress made in the decipherment of the Assyrian inscriptions, and the startling results already obtained from it. Not much more than twenty years has passed away since the ruins of the great cities of the Tigris were laid open by Botta and Layard; but these twenty years have been sufficient to revolutionise our ideas of ancient history, and to make us almost as well acquainted with Sennacherib and his subjects as with the Norman kings of England. We possess contemporaneous records of the Assyrian monarchs from an early period down to the closing days of the Empire, besides chronological tables which range over more than 200 years, and have enabled us not only to fix the dates of Assyrian history, but also to correct the chronology of the Old Testament, hitherto the despair of historians. Assyria took its name from Assur, "the water-border," the primitive capital of the country, now represented by Kalah Shergat. It was the Ellasar, or Al Assur, of Genesis, over which Arioch was king. Its rulers were termed *patesis*, or "viceroys," and it was not until the sixteenth century B.C. that the monarchy of Assyria, properly so called, was founded, apparently by Bel-sumili-capi, whom M. Ménant erroneously names Bel-kat-irassou. One of the princes of this line overthrew the Elamite power in Babylonia (B.C. 1270), and established the Assyrian dynasty there which

lasted to the eighth century. A hundred and fifty years later lived a Tiglath-Pileser, whose annals have been preserved in a very complete state, and whose conquests extended from Chaldaea and Susania to Cilicia and Cappadocia, then inhabited by the Tibareni and Moschi and their five kings. Shalmaneser, who reigned from 857 to 822 B.C., was the first to come into contact with the Israelites. Ahab and his forces formed part of a confederacy, under the leadership of Benhadar of Damascus, which was defeated in 853; and we may see the Israelites bearing the tribute from Jehu sculptured upon the Black Obelisk which now stands in the British Museum. Shalmaneser's dynasty ended in 727, when Tiglath-Pileser seized the crown, and carried his arms southward and westward, exacting tribute, among others, from Menahem of Samaria, whose conqueror has been transformed into Pul in the text of the Second Book of Kings, by the mistake of some early copyist. Tiglath-Pileser was followed by Shalmaneser, who laid siege to Samaria; but he died during the campaign, after a reign of five years, and the city was eventually taken by Sargon. Sargon claims also the conquest of Judaea; and the fragment of an unpublished cylinder, with which M. Ménant does not seem to be acquainted, tells us that the subjugation of Palestine took place in consequence of an alliance formed against Assyria by Judah, Edom, Moab and the Philistines, in conjunction with Egypt and Ashdod, the siege of which is alluded to in Isa. xx. Sargon was murdered, like his son and successor Sennacherib, who rebuilt Nineveh, and covered the walls of his palaces with the records of his victories. It was under his grandson, Assurbanipal or Sardanapalus, however, that the Assyrian Empire attained its culminating point; the ancient kingdom of Elam was devastated and overthrown, Egypt was ruled by Assyrian satraps, and Gyges of Lydia sent tribute to Nineveh. But signs of internal decay were already beginning to show themselves; the royal patronage of literature and science went hand in hand with the increase of luxury; and even during the reign of Assur-bani-pal himself, more than one revolt shook the monarchy to its foundations. Before the end of the century Nineveh saw itself encircled by the besieging armies of Media and Chaldaea, and the supremacy in Western Asia passed into the hands of the insurgent viceroy of Babylon.

The details of these events may now be read in the contemporaneous chronicles left us by the actors themselves. Most of the historical inscriptions have been published either in England or in France, and the general public will be able to study them by means of the translations given in M. Ménant's work. M. Oppert attempted some years ago to make the monuments tell their own story, and thus put the materials for the reconstruction of Assyrian history into the hands of everyone. The work has been taken up by M. Ménant; and the result is a handsome volume, with all the charm of type and paper for which the author is famous, containing the annals of Assyria literally translated from the inscriptions. The main bulk of the translations will be accepted by every Assyrian scholar, what-

ever difference of opinion there may be as to the sense of individual words or expressions. We are rejoiced to find that M. Ménant receives the native chronology, and refuses to tamper with the lists of yearly eponymes in order to harmonise them with the dates of the Old Testament. But why should he make the unfounded statement (p. 7) that "the name of Hoshea" is found among the tributaries of Shalmaneser? or place Accad in Northern Mesopotamia, and call it by the doubtful name of Chalauneh? It is refreshing, too, to meet with a writer who still believes in the personality of Shem and Asshar in spite of the monumental evidence to the contrary. We must not forget to add that the book is enriched by excellent maps and plans of the Assyrian world and the chief cities of the country, or to recommend to the historian what he will find an extremely useful work.

A. H. SAYCE.

#### UNIVERSITIES COMMISSION REPORT.—VOLS. II. AND III.

THESE two volumes, which conclude the labours of the Royal Commissioners who were appointed nearly three years ago to enquire into the revenues of Oxford and Cambridge, contain the actual returns and answers furnished by the Universities and Colleges to the elaborate sheets of interrogatories addressed to them. They are the very figures and words of the corporate officials, and therefore are entirely free from any imputation of having been manipulated by the Commissioners, and must form the most trustworthy materials for all enquirers into these interesting matters, though a useful introduction to their study is afforded by the first volume of the Report, containing the abstracts and synoptical tables framed on the authority of the Commissioners from these returns, which has been already twice noticed in these columns. The two present volumes weigh together eight pounds avoirdupois in their unbound form, and contain more than 1,400 pages, closely packed with figures, account sheets, and agricultural details. This enormous amount of statistical information, which forms a University Domesday Book and something more, is all arranged in an intelligible shape, and under appropriate headings; but, of course, the limits of our space do not permit us to do more than draw attention to such of the facts here recorded as are most important or interesting. The volume devoted to Oxford is the larger by nearly 400 pages, a circumstance which is to be accounted for not only by the greater number of colleges and halls at that place, and their greater wealth, but also by the fact that the University of Oxford has returned the accounts of its corporate and trust property with most extraordinary minuteness, and that New College and Lincoln have volunteered intricate forms of account which involve a considerable amount of repetition. At Cambridge, on the other hand, Sidney Sussex College occupies only two pages, for Dr. Phelps, the master of that college, who is also bursar, refused in an entertaining correspondence here published to fill up the questions of the Commissioners within any given limit of time, and contented himself with sending to them a polemical pamphlet of his own composition, concerning which he writes in the following style of ponderous badinage:—

"It was perhaps a too ambitious thought, but I hope nevertheless I may be pardoned if I confess that there was something irresistibly attractive to me in the idea of my poor little brochure finding itself embalmed for ever *in extenso* in a huge blue book, and deposited in the national archives where those inestimable treasures are preserved."

It is hardly necessary to add that the Commissioners have not favoured Dr. Phelps's project

of literary immortality, though they have used the figures of his pamphlet so far as they could in the preparation of their own abstract.

The greater wealth of the University of Oxford is made very clear in these returns, and also the fact that it is from endowments that this advantage is obtained; for Cambridge receives in dues and fees from its members nearly 20,000*l.* a year, and Oxford only 18,000*l.* The superfluity of wealth at Oxford would seem to have induced that University to indulge in considerable purchases of land, for within the last thirteen years it has not only bought land in the High Street of Oxford on which to erect new Schools, but also an agricultural estate at Elmley, in Kent, of 2,500 acres, and building ground in Oxford for seventy-seven small houses. It also owns a fishery in the Cherwell, let for 15*l.* Two curious items in the accounts of this University for the year ending 1868 are: "The Mayor of Oxford, towards expenses of soldiers during riots, 31*l.*;" and "expenses of division of police from London, for Commemoration on occasion of the visit of H.R.H. the Prince of Wales and the Crown Prince of Denmark, railway fares 118*l.*, refreshments 38*l.*." Those yet *in statu pupillari* will be interested to learn that the fines exacted by the proctors at Oxford average about 315*l.*, varying between the wide limits of 448*l.* and 246*l.*; whereas at Cambridge these fines, for the one year which is alone given, amount only to 130*l.* The proctors and pro-proctors receive proportionately 1,000*l.* and 724*l.* at the two Universities, so that to the undergraduate mind there will appear some ratio between pay received and work done. The expenses of the Spinning House at Cambridge reach altogether 320*l.* a year; but at Oxford, "maintenance of prisoners confined by the authority of the University in city gaol," which seems to be the analogous item, costs 32*l.* The stipends to the various public officers at the latter University are throughout on a higher scale, and the examiners collectively receive nearly 800*l.* more than at Cambridge, where the mathematical tripos demands on this account not more than 236*l.*, while the classical honour final examination at Oxford, which occurs, it is true, twice in the year, requires 313*l.* It may further be noticed that the sites of the Logic School and the Botanic Garden at Oxford are held by the University from Magdalen College on two beneficial leases, which the college has refused to renew, and consequently they will both expire within the next twenty years.

The returns of the individual colleges are so voluminous, and so largely consist of the details of their landed property, its condition, and management, that no adequate idea even of their general character can be concisely given. They comprise the acreage of the estates, their situation, the buildings upon them, the name of lessee, duration of lease, rent, rateable value, with many other minor details. The external sources of income are arranged under no less than sixteen headings, of which the most important are estates on beneficial leases, and at rack rent; houses on beneficial leases, long leases, and at rack rent; copyholds for lives, and of inheritance, and tithe rent charges. The internal sources of income are not set out with the same regularity, and it is therefore difficult to obtain any rough estimate of the proportion between the income received from the members of a college, and the corresponding expenditure. Nine colleges only at the two Universities return the amount of the "gate fines" as a distinct item, and adding all of these together, they are on an average less, by considerably more than one-half, than the sums paid in porters' salaries. At Emmanuel, Cambridge, the gate fines come to only 30*l.*, and the porters receive 140*l.*; whereas, at Exeter, Oxford, these items are respectively 227*l.* and 169*l.* At Magdalene, Cambridge, the chapel fines appear to be very large, in 1868 amounting to no less than 154*l.*, being just one-sixth of what was received for tuition. The master of this college is credited with a peculiar

addition to his salary under the name of poundage, being five per cent. on the cost price of bread and beer. At Trinity, Cambridge, fines levied for various breaches of college discipline averaged 500*l.*, but neither at Christ Church, Oxford, nor at St. John's, Cambridge, is an analogous entry to be found. The expenditure out of corporate income is returned with the same irregularity as the internal receipts. Some colleges include under this title many of the expenses of management, &c., such as the permanent outgoings on estates and rent dinners; some pay their common-room servants out of corporate revenue, while others do not pay any of their servants from this source; and many, including a majority of the Cambridge colleges, set aside a certain percentage out of divisible revenue for a reserve fund, which they call by many different names. Owing to these various modes adopted for keeping accounts, it is almost impossible to institute any fair comparisons, but it may be perhaps calculated that the Cambridge colleges spend more than twice as much as those at Oxford on "extraordinary entertainments," the total amount at the two Universities being 4,726*l.*, and the average respectively 192*l.* and 87*l.*, the highest at Cambridge being St. John's with 898*l.*, and at Oxford Queen's with 206*l.*, while some colleges spend either nothing, or a trifling sum. Even the inferences to be drawn from these figures are not really quite so clear as they seem, and the heading under "ordinary commons and fixed allowances" is yet more delusive. A report of a committee at All Souls' College, here reprinted, reveals some of the secrets of the bursary, and suggests the astonishing conclusion that, through the means chiefly of an euphemistically named "song book," about 1,800*l.* is annually paid from corporate income toward the kitchen and common-room expenses of the Fellows, and to this 400*l.* more may not unfairly be added for the salaries of the servants in the kitchen and buttery departments, for not much of this can be apportioned to the four undergraduate members of the college. At Worcester, on the other hand, the Fellows receive absolutely no advantage from such sources. Among the more curious items of expenditure may be noticed—at Magdalen, Oxford, 60*l.* for candles for the chapel, 400*l.* for the gardens and the walks, 70*l.* for portraits of Bishop Philpotts and Dr. Daubeny; at New College, 98*l.* for the Progress, including outriders' fee; and at the same college an average of 75*l.* is obtained in sconces from scholars, applied to the exhibition fund, and there is a casual receipt of 10*l.* for the shooting of Widdington Wood. At Cambridge, Trinity pays about 40*l.* a year for the entertainment of the judges at the assizes, and St. John's has obtained for 50*l.* a bust of Sir John Herschel.

With reference to the landed property of the colleges, the returns from Cambridge are both the more simple and the more minute. Their estates are smaller, better situated for supervision and for agricultural profit, and mostly at rack rent. The characteristics of the system of beneficial leases, which is still so prevalent at Oxford, are indicated in certain remarks appended by the bursar of Christ's, Cambridge, to his account of the college property in Leicestershire of 1,500 acres in extent, formerly let in one beneficial lease:—

"The grand lessee had the power of granting beneficial sub-leases; and the present occupiers and their forefathers have in many instances been occupiers on the estate for several generations. The estate is much more subdivided than is desirable, the land is in a poor state of cultivation, and the farm-buildings are of an inferior description and in bad repair; the cottages also are very poor and in bad repair."

The change to the rack-rent system not only demands that the thrice-recurring fines must be foregone, but also a large immediate expenditure on improvements. The bursar of St. John's, Oxford, thus describes a farm, now let at rack-rent, of about 500 acres,

"formed on the expiration of various beneficial leases and the dropping of lives. The land was generally in

a very bad state, and the buildings unfit for present occupation. In order to obtain a substantial tenant, the college covenanted to erect a good dwelling-house and a large set of farm-buildings, as well as to drain the land and cut down all the copses and grub up many of the hedges. These operations, which necessitated a loan of 4,500*l.*, have been entirely successful; and when the charge is paid off (as it will be in thirty-one years, interest with principal at 6 per cent.) will be very profitable to the college."

The bursar of Magdalen College also estimates—

"that when the beneficial leases fall in, the value of such property will be increased by at least one-half, after taking into account the expenses which will be entailed on the college for new buildings, &c. When the copyhold property held upon lives falls in, the worth of the land will, it is presumed, be increased fivefold."

Despite these circumstances, which are notorious at the Universities, Brasenose still retains the old system for rather more than 87 per cent. of its entire property, and thus receives from these estates only 14*s.* 4*d.* per acre; whereas the Commissioners have calculated that these same estates, if changed to rack-rent, would within twenty years give an increase to the income of the college of at least 9,000*l.* a year, which is more than double the present income. From tithe rent-charges some of the colleges receive a large portion of their revenue, in the case of Trinity, Cambridge, amounting to as much as 26,000*l.*; and these also have been let on beneficial leases, often at a nominal rent to the incumbents of the parishes from which they issue, in which case they are merely augmentations of benefices, though not so returned. The number of copyholds for lives is proportionately very great, and as the colleges, with hardly an exception, are allowing the lives to drop, these properties, except in the case of cottage copies, will soon be turned into freehold. Copyholds of inheritance are much less frequent, and their value is comparatively small, but as yet the privilege of enfranchisement has in few cases been resorted to.

A considerable amount of real property law, and of mediæval usages might be gathered from these volumes by a curious student. The extensive powers of a tenant in fee may be illustrated by an estate belonging to St. John's, Oxford, which was conveyed to the college in 1636 subject to a lease for 300 years, at a reserved rent of 200*l.* The names of free bench, borough English, customary tenant right, executor's year, tenure by the curtesy, heriots, and quit rents, constantly recur in the case of the copyholds; and the common law obligation of the parson to keep chancels in repair causes a regular deduction from the gross amount of tithe rent-charges. The returns of Brasenose show that the existence of heriots is not confined, as has often been erroneously supposed, to lands of copyhold tenure, and also disclose a mysterious accompaniment to these heriots by the name of "brawners." It may serve perhaps to illustrate this item, to state that Merton receives from its house property in Holywell Street, Oxford, fifteen capons a year by way of part payment of rent, and that in the case of all old beneficial leases a certain proportion of the reserved rent is payable in wheat and malt. Trinity, Cambridge, for example, receives for the tithes of Cuxwold, in Yorkshire, a fine of 4,000*l.*, a rent of 20*l.* in money, 79 quarters of wheat, and 105 quarters of malt. The accounts of Lincoln College are presented in their original Latin, curiously interspersed with modern English. Among the items of annual recurrence are the following:—

"Exposita pro focalibus calcei-tersoris, 1*l.* 10*s.* Chapel marker, 5*l.* Pro carne suilla et ostreis, 17*s.* Domus wine bill, 12*l.* 9*s.* 6*d.* Solutio Rectori pro visitatione apud Combe, 6*s.* 8*d.* License for college arms, 1*l.* 1*s.* Majori et camerariis Oxon., pro portione terræ infra situm Collegii et pro acquit, 1*s.* 2*d.* Brown, ironmonger, for common room lamp, 4*l.* 16*s.* 6*d.*"

Christ Church receives many quit rents for land within the city of Oxford, among which may be noticed "from the Professor of Botany, 6*d.* for encroachment in the meadow," and "from the



Union Society, *Id.* Nowhere among the returns is there to be found any allusion to the value of the college plate, nor do the Commissioners comment upon this omission, for the fault is their own.

JAMES S. COTTON.

#### THE WASHINGTON ACADEMY OF SCIENCES.

If Boston deserves to be regarded as the literary centre of the United States, and New York as our commercial metropolis, it is equally safe to say that Washington is the scientific as well as the political capital of the country. In no other city of the Union can there be found so many institutions devoted to the pursuit of both practical and theoretical science. In support of this statement, I need but enumerate the Smithsonian Institution, the National Observatory, the Bureau of the Coast Survey, of the Nautical Almanac, of Weights and Measures, of Statistics, of Navigation, and of Steam Engineering; the Patent Office, the Census Office, the Hydrographic Office, the Signal Corps Office, the Engineer Department and the Ordnance Department of the Army, the Medical Departments of the Army and Navy, the Agricultural Department, the Botanical Gardens, the Lighthouse Board, &c. &c. And connected with these several institutions are found valuable special libraries, as well as apparatus and collections for the promotion of original research in the walks of science and art to which they respectively pertain. It hardly needs to be added that in no city of the United States, considered in proportion to the number of its inhabitants, can so large a body of men be found actively engaged in the pursuit of science as in Washington; and it gives one pleasure to say that, among these scientific workers, a considerable number are devoted to *original* investigation in the fields which they are specially called to cultivate.

Among the scientific institutions of Washington there is, of course, no one which is so widely known as the institution built on the foundation of the bequest left to the Government of the United States by James Smithson, a British subject (he was the natural son of the third Duke of Northumberland), who died in the year 1829. The condition on which the bequest was to take effect in favour of the United States did not occur until the year 1835, and it was not until three years later that Mr. Rush, the American Minister, was able to deposit the legacy in the Federal Treasury at Washington. The proceeds of the legacy as thus deposited yielded the sum of 515,169 dollars—somewhat more than 100,000*l.* By additions made to this sum from the accrued interest, it was subsequently raised to 655,000 dollars, and in the year 1846 the Institution was formally organised by Act of Congress, and placed under the direction of Professor Joseph Henry, the most eminent scientific man in the United States.

By the terms of his will Smithson had bequeathed his property to the United States of America, "to found, at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men." There were no other guiding words to regulate the disposition that should be made of his bequest, but Professor Henry in his conduct of the Institution has consistently maintained that these words point to the erection of an establishment which was designed by the testator for the benefit of all mankind, and that it should be equally devoted to the *increase* and to the *diffusion* of knowledge in all departments of enquiry. And under his wise and efficient direction the annual income of the fund has been devoted in the first place to the increase of knowledge in all departments, by the promotion of original research in each, and then to the dissemination of any and all scientific gains thus acquired, by means of the press, under the form of "Transactions," "Collections," "Reports," or "Contributions."

The policy thus impressed on the Institution has now been in operation more than a quarter of a century, and has yielded results which sufficiently confirm its wisdom. By a judicious expenditure of the small revenues annually placed at his command, Professor Henry has been able to touch the springs of original investigation in almost every department of scientific research, and the positive results of these investigations have been diffused throughout the whole civilised world by the valuable publications issued under the auspices and in the name of the Institution. In determining the appropriations to different objects of research, the advice of persons of established reputation in the different branches of scientific pursuit is sought by the Director, and in all cases, before an article, memoir, or contribution is accepted for publication, it is referred to a commission of experts, who report upon its fitness for adoption by the Institution as containing an addition to the existing stock of knowledge in the department to which it belongs. In the field of natural history it has been the established usage of the Director to make large collections of specimens illustrating the fauna and flora of the American continents, and then to make these specimens up into sets for distribution to scientific and educational institutions in all parts of the world.

From the last annual report made by Professor Henry to Congress, I cite the following paragraphs:—

"One prominent maxim of the Institution has been 'co-operation not monopoly,' and another, 'in all cases, as far as possible, not to occupy ground especially cultivated by other establishments,' or, in other words, not to expend the money of the bequest in doing that for which provision could be obtained through other means. To gratify men of literature as well as to advance an important branch of knowledge, from the first much attention has been given to anthropology, including linguistics, antiquities, and everything which tends to reconstruct the history of man in the past; this being a common ground on which the man of letters and of science could meet as harmonious collaborators.

"From the foregoing sketch it will be evident that the theory of the Institution is that of an ideal establishment for the collection of facts, the elaboration of these into general principles, and a diffusion of the results among men of every race and of every clime. That an institution of this character, in which the accumulation of ideas and not merely of material objects is the great end, should not have been properly appreciated at first in a country so eminently practical as ours is not surprising. But we are happy in knowing it has been from year to year growing in public estimation, and we are encouraged to cherish the belief that it will not only realize the ideas of the benevolent founder of the Institution, but also serve as an example of imitation, while the errors which may have been committed will also be of service in an opposite way."

The publications of the Institution fall under three categories: The Annual Reports made by the Director to Congress; the Miscellaneous Collections, and the Contributions to Knowledge. The first, besides giving a popular *résumé* of the operations of the establishment, its expenditures, condition, &c., contain valuable translations from works not generally accessible to American students, reports of lectures, memoirs, extracts from correspondence, &c. The Miscellaneous Collections are composed of works intended to facilitate the study of natural history, meteorology, &c., and are particularly designed to aid individuals who may be engaged in special studies under any one of these heads. It is the aim of the Institution, by these means, to increase the number as well as to facilitate the labours of persons engaged in those studies as specialists. The volumes known as Contributions to Knowledge consist of memoirs supposed to contain positive additions to science, resting on original research initiated or promoted by the Institution, except in the case of independent works whose publication is assumed by the Director because of their ascertained merit, and

which may be freely offered by their authors in the absence of any other channel for the communication of their labours to the scientific public. In this way the Institution offers itself as a medium for the publication and dissemination of works possessing an inestimable value to scientific students, but which, through being addressed to a "fit audience though few," would otherwise entirely fail of publication, because their unremunerative character, considered in a financial point of view, would leave them a prey to "dumb forgetfulness" if they were compelled to depend on the ordinary resources of publishers engaged in the book trade.

The publications of the past year, as stated in the last Annual Report of Professor Henry, embrace tables and results of the precipitation of rain and snow in the United States, and at some stations in adjacent parts of North America, and in Central and South America. In the words of Professor Henry:—

"This memoir is one of a series embodying the results of all the labours of the Smithsonian Institution in regard to the meteorology of the United States. These will include not only all the observations which have been made under its own direction, but also the discussion of all that has been made by other parties. The whole series will embrace the tabulation and discussion of observations on the temperature, atmospheric pressure, direction and force of the wind, moisture of the air, and miscellaneous phenomena."

Another work, that of Dr. Horatio C. Wood, of Philadelphia, treats of "Fresh-water Algae," and forms a complement to the great work of Dr. Harvey on the Marine Algae, as published by the Institution in the year 1858. The memoir embraces all families of the fresh-water Algae except the Diatomaceae, which are so numerous as to constitute in themselves a special object of study.

Another investigation embraced in the last publications of the Institution is a contribution to the science of Tides, by Mr. William Farrel, of the United States Coast Survey.

Believing that most of the hitherto unexplained apparent anomalies in the tides are due to the friction of the water on the surface of the earth, the author has given special attention to the effects of this in all the various cases, not only on the hypothesis of its being in direct proportion to the velocity but also as the square of the velocity.

In forming his tidal theory Mr. Farrel makes comparisons

"with the extended series of observations of the United States Coast Survey, and with the results obtained by the Tidal Committee of the British Association from the analysis of tidal observations of various ports by means of the harmonic method of analysis. The memoir also contains the discussion of the published series of observations of the French Government at Brest, with a comparison of the results with theory, and a chapter on the retardation of the earth's rotation on account of the tides, and its effect upon the apparent secular variation of the moon's motion in its orbit."

Of the great and laborious investigation instituted by Professor Simon Newcombe, of the National Observatory, into the orbit of Uranus, as given by the Smithsonian Institution to the astronomical world, I need not speak more particularly, that work having already received the highest applause which can be bestowed on its learned and distinguished author.

The Smithsonian Institution having collected large numbers of vocabularies of the several Indian languages of North America, these materials have been placed in the hands of Mr. George Gibbs, for critical study, that they may yield their proper contingent to current ethnological and linguistic science.

Professor Theodore Gill, an eminent naturalist connected with the Smithsonian Institution, has prepared three catalogues to facilitate the re-arrangement of the collections of the National

Museum in Washington. One treats of the arrangement of the families of molluscs, referred to in previous reports; another of the arrangement of the families of mammals; and a third of the arrangement of the families of fishes. A large demand has been made for these catalogues for the arrangement of other museums and collections.

The National Academy of Sciences, whose proceedings at its annual meeting, held in this city early in the month of April last, I reported to you at some length, has recently closed its intermediate session at Philadelphia, where interesting papers were read on many scientific subjects. Among these I can only indicate for special remark, without, however, intending any reflection on other memoirs which, for want of space, I must pass over in silence, the papers of Professor Elias Loomis on the "Results derived from an Examination of the United States Weather Maps for 1872 and 1873;" of Professor Alfred H. Mayer on "The Composite Nature of the Electric Discharge;" of Professor Charles A. Schott on "The Secular Change of the Magnetic Declination in the United States and adjacent Countries of North America;" and of Professor Henry on "The Effect of Wind upon Sound-Waves."

The discussion contained in the last-named paper relates to a most interesting question raised with regard to the propagation of sound, where the problem is complicated with considerations derived from the presence of contrary winds as well as of fogs; and Professor Henry controverts some of the recent conclusions reached by Professor Tyndall in his kindred experiments on the waves of sound. Professor Tyndall, in seeking to account for the variable rate of the transmission of sound, and the apparently contradictory effect at times of the wind's action, refers the phenomena to a flocculent condition of the atmosphere produced by the mingling of air and vapour, and by patches of air of different temperature. On this induction Professor Henry spoke as follows:—

"Fog has been shown to have no apparent effect on the penetrating power of sound. A sound has been heard twenty-five miles through a dense fog. Snow storms have no effect. Vapour in the air could not, therefore, produce the phenomena, as Tyndall supposes. The fault with Tyndall's experiments was that they were all made in one direction, and from these partial experiments he derived his theory of the acoustic opacity of the atmosphere. Last summer he (Professor Henry) placed a large steam trumpet on a steamer. The wind was from the west, and the trumpet was pointed northward. The steamer sailed toward the wind and carried the sound only  $3\frac{1}{2}$  miles, but in sailing in a contrary direction the sound was heard for a distance of eight miles. If Professor Tyndall had observed the sound from one direction only, he would have called the day opaque; if from the other only, he would have concluded it was quite clear."

The explanation offered by Professor Henry to account for the deflections with which sound is propagated under the action of variations in the direction and intensity of the wind is as follows:—

"In a river of air of considerable depth moving over the surface of the earth, the lower part moves with less velocity on account of friction than the upper part, and consequently the tendency would be to tip the sound-wave so as to throw the sound downward toward the earth in the case of the sound moving in the same direction as the wind, and to deflect it upward in case the movement is in an opposite direction, throwing it into the air above the head of the observer."

This hypothesis gives, he thinks, a ready explanation of all the phenomena observed, and was fully confirmed by a series of experiments which he made last summer, and the details of which are reported to the Academy with Professor Henry's accustomed clearness in the paper above specified.

JAMES C. WELLING.

## NOTES AND NEWS.

*A New Astronomical Photometer.*—Professor Thury describes, in a paper read before the Société de Physique et d'Histoire Naturelle of Geneva, a modified form of the photometer with variable aperture, which he has applied successfully to the determination of the brightness of stars. The principle on which this instrument depends is, that the apparent brightness of a star varies with the aperture of the telescope, and M. Thury's contrivance consists in a diaphragm composed of sixteen rectangular plates of metal arranged radially in a circle, and sliding to and from the centre by a pin moving in a spiral slot cut in each, so that they all approach the centre equally, and form a nearly circular aperture of variable size. In this way the aperture could be reduced till the star (if not too bright) was extinguished, and the aperture of the diaphragm when this occurred would be a measure of the star's brightness. This is the method which has ordinarily been employed in photometry, and is known as the method by extinction. One great objection to it is that the disc of the star increases as the aperture is diminished, the result of the wave of light being limited by the object glass to a small portion of a spherical surface. To get over this difficulty, or rather to keep this variation within moderate limits, M. Thury never reduces the aperture below 28 mm., which, with an object glass of 121 mm. to start with, diminishes the light to one-twentieth. Where smaller apertures would be required, he views the star's image as reflected from a plane surface of glass at an angle of  $45^\circ$ , the brightness of such an image being only one-twentieth of what it is when viewed directly; a second reflection of the same kind reduces the light to one four-hundredth of its original brightness, so that M. Thury is able to measure any star which is not more than eight thousand times as bright as the faintest star visible in his telescope. The brightest stars are, however, out of his range; thus, Sirius requires the aperture to be reduced to 4 mm. to extinguish its light.

Another difficulty is the comparison of stars of different colours; but though such observations do not appear satisfactory to the observer, the results for any one individual are more accordant than might be expected, Fraunhofer and others having found that after a little practice, measures of the relative brightness at different parts of the spectrum might be made with tolerable accuracy, though doubtless different observers would differ greatly in their estimates. The question, however, of the colour of stars can be satisfactorily treated, though not on the principle adopted by M. Thury. As the base of the scale of magnitudes, Professor Thury proposes the faintest star visible to the naked eye, and to eliminate errors of observation he suggests that the mean of a considerable number should be taken, which comes to the same thing as the plan adopted by previous observers of selecting a number of sixth magnitude stars: in his scale each magnitude would be twice as bright as the one below; but though this ratio is proposed on account of its convenience, it is not really so simple as the ratio 2.512 (proposed by Pogson), the logarithm of this number, required for calculating the magnitude, being 0.4, making a first magnitude star exactly 100 times as bright as a sixth, and a second magnitude 100 times as bright as a seventh, and so on; and further agreeing with the relative brightness of first and sixth magnitude stars on the usual scale, as found by Sir W. Herschel. M. Thury does not give any of his observations, but contents himself with discussing the theory of the photometer with variable aperture.

*Eclipse of the Sun.*—The beginning and end of the eclipse of October 10 were observed by Secchi with the spectroscope directed to the sun's limb in the ordinary way, so as to see the black moon advancing over the chromosphere, as an experiment

on the applicability of this method to the Transit of Venus, the object in that case being to observe the external contact with the sun's limb, which cannot be done accurately unless the advancing planet can be seen outside the sun on the chromosphere.

THE results obtained by Secchi are given in the *Bullettino Meteorologico del Collegio Romano*, the conclusion being that his method of using a prism in front of the spectroscope, so as to throw a prismatic image of the sun on the slit, is better, as it allows the whole of the sun to be seen, the red light from one part, the yellow from another, the blue from another, and so on, falling on the slit and being afterwards spread out by the spectroscope, so that the corresponding parts of the sun appear at the red, yellow, and blue parts of the spectrum, and an image is thus formed in which the different points appear of different colours, the chromosphere being seen when the adjustment is such that the limb of the sun is seen at the part of the spectrum corresponding to the red line of hydrogen. In this way the difficulty of placing the slit exactly at the point of contact is avoided, though Secchi's method requires a more powerful instrument and very perfect prisms. But with either method it is necessary, as appears from the observations of this eclipse, that the sky be quite free from light cirrus clouds, which are the worst enemies of the spectroscopist.

If the telegram from Japan is to be trusted, it seems that Venus has been seen passing over the sun's corona, outside the limb, presumably without the use of any spectroscope; but further explanation of this is required.

*The Tail of Coggia's Comet.*—Mr. Cleveland Abbe, of Washington, has communicated to the *Astronomische Nachrichten* a series of careful eye observations of the tail of Coggia's comet, extending from June 18 to July 22, the positions and breadths of sections at different distances from the head being given, as well as the length. These positions and the careful notes which accompany them will give the means of deciding several interesting questions—such as, whether the tail pointed directly away from the sun; how much it was curved; and whether this curvature changed—matters which have a very important bearing on the question of the physical nature of comets.

*Spectra of Stars.*—From his examination of the spectra of stars, Professor d'Arrest has come to the conclusion that colour cannot be taken as a certain indication of the nature of the spectrum, and that the connexion between colour and temperature, though not improbable, has not been satisfactorily established; while the assertion that the red stars are older than the yellow, and the yellow than the white, is, according to M. d'Arrest, entirely without foundation. The spectroscopic examination of stars which M. d'Arrest has made at Copenhagen has resulted in increasing the number of stars of Secchi's third type threefold. These stars are distinguished by channelled spectra, indicating that their temperature is so low that combination of the elements in their atmospheres has taken place. M. d'Arrest's observations are given in the *Astronomische Nachrichten*, Nos. 2,009 and 2,015.

*Solar Photography.*—Dr. Lohse calls attention to a very simple method of obtaining photographs of the sun without the use of an instantaneous slide or photographic chemicals. In the ordinary method an exposure of a few thousandths of a second is given, and the latent image developed afterwards; but if the exposure be a thousand times as long, i.e., a few seconds, an image will be obtained without development, as was done in the earliest photographic processes, though in the case of the sun a comparatively long exposure is rather an advantage than otherwise. Dr. Lohse uses the ordinary paper for photographic printing, sensi-



tised with chloride of silver, which he has found by the experience of several years to give very good results.

**Photographing the Red Rays.**—Dr. H. C. Vogel has extended his researches on the effect of adding colouring matter to ordinary collodion for photography. Some time ago he found that the presence of a substance such as corallin, which absorbs red rays of a certain refrangibility, rendered the bromide of silver sensitive to those rays, a discovery which seems likely to be of the greatest importance in photography, the great defect in photographs being that red and yellow come out black. Dr. H. C. Vogel now finds that the sensitiveness to the red rays decreases as the quantity of corallin is increased, which he supposes to result from the absorption of a thick layer of the colouring matter being so great that the red light does not reach the particles in contact with the bromide of silver, while with a thin film these particles take up the red vibrations and communicate them to the bromide of silver, causing a partial decomposition of the latter, which forms the latent image to be afterwards rendered visible by the further decomposition produced by the developer.

With this sensitiveness to red rays there is a marked decrease of sensitiveness to the green and blue rays, so that the chemical action is more nearly equalised for the different parts of the spectrum.

**Greenwich Observations.**—The Greenwich Volume of Observations made in 1872 has just been published. It is generally similar to its predecessors, the only special feature being some lithographed tracings of the photographic registers of magnetic elements and earth-currents of electricity on February 4, 1872—a day remarkable for a magnificent display of aurora and for great disturbance of the magnetic needle, accompanied by earth-currents of electricity which interrupted telegraphic operations all over the kingdom.

**Transit of Venus.**—A telegram received from M. Struve this week announces that the Transit of Venus has been successfully observed at the very important station of Nertschinsk, in Siberia, with the heliometer and 4-inch telescope; and also at Teheran and Kiakhta, where a photoheliograph and a 4-inch telescope were erected; and, further, that the photographs taken at Port Possiet have proved satisfactory when developed—an operation which, with the dry plate process adopted, may be performed at any convenient time after the exposure.

**Observations of the Satellites of Uranus and Neptune.**—The great refractor of the Washington Observatory, of 26 inches aperture, has been used by Professor Newcomb and other observers to determine the positions of the satellites of Uranus and Neptune, which are too faint to be seen in any but the very largest telescopes. Sir W. Herschel with his great 40-foot reflector repeatedly observed the two outer satellites, but though he is believed to have seen the two inner, it was only once or twice under exceptionally favourable circumstances, and he did not recognise their existence as satellites, so that the credit of discovering these two was left to Mr. Lassell with his reflector of 4 feet aperture in the pure sky of Malta. The excellence of the Washington telescope is shown by the fact that the two outer satellites of Uranus are visible when the central part of the object-glass is cut off by a central screen of 20 inches diameter, leaving a ring only 3 inches wide.

**Phenomena seen during Eclipses of the Sun.**—In the eclipse of October 10, Mr. Brett, who observed at Guernsey with a three-inch refractor, noticed a ray of light from the cusp of the sun just at the instant that a deep notch or valley on the moon's limb came to the cusp, a phenomenon which he had seen previously in the eclipse of December 22, 1870. He considers that this may arise from reflection from the moon's surface, the light having

been first bent down very slightly by the refraction of the very rare lunar atmosphere, which would be sensibly confined to the deepest valleys.

**A New Observatory in South America.**—M. Gonzalez, the Director of the National Observatory of Columbia, is about to establish a private observatory for astronomical physics at Bogota, at an altitude of 10,000 feet, and nearly on the equator, a most favourable situation for the application of the spectroscope to the sun and planets, as they may there be observed in the zenith, while the observatory will be removed above the grosser portion of the atmosphere.

M. HALÉVY's paper "On the Pseudo-Turanians of Mesopotamia" will probably mark the beginning of an important controversy. The paper was read before the Académie des Inscriptions et Belles-Lettres, and if we may judge from abstracts published in the French journals, it is a decided challenge addressed to the small but valiant army of Cuneiform scholars. M. Halévy denies *in toto* the existence of an Accadian language unconnected with the Semitic dialects of Assyria and Babylon. He protests against the use of any Turanian dialect as a key to the decipherment of Assyrian inscriptions; he denies, in fact, any scientific value to a number of works published during the last ten years by some of our most distinguished Assyriologists. His paper is divided into three parts. In the first M. Halévy examines the linguistic resemblances which have been supposed to exist between the so-called Accadian language and some of the Ugro-Finnish dialects, and he shows that the phonetic system of the Accadian inscriptions differs completely from that of the Ural-Altaic family, that the grammar and the vocabulary of the Turanians are diametrically opposed to all we know of the language of the people of Accad. In the second part M. Halévy tries to find out whether there are any traces in Mesopotamia of the former existence of a non-Semitic race, conquered by invaders who afterwards founded the Second Babylonian Empire. He sums up by saying that the oldest works of art discovered in Chaldaea bear the impress of a purely Semitic genius; that the geographical names of Mesopotamia show no traces whatever of a non-Semitic race; and that the traditions preserved by sacred and profane writers, and by the cuneiform documents themselves, are opposed to any theory that would ascribe the foundation of the first Babylonian Empire to any race but that of the Assyro-Babylonians. In the third part M. Halévy examines the characters of the Accadian idiom, and tries to show that the texts are purely figurative. His arguments are as follows:—

1. The principle followed in Accadian of reinforcing an action by the repetition of a radical, is entirely in accordance with the spirit of the Semitic languages.

2. In Accadian one sign is frequently replaced by another, possessing an analogous ideographic power, and differing only in its phonetic form.

3. This takes place particularly with regard to the termination of the plural of nouns.

4. The only numeral in Accadian of which the pronunciation is certain, viz. *me*, hundred, is clearly Semitic.

5. The pronouns in Accadian have a clearly figurative character. Thus, the demonstrative pronoun *bi* does not change in the plural, because the monogram by which it is expressed conveys the collective idea of double. The personal pronouns have each different types, representing respectful or humble epithets, which take the place of the real pronouns of the spoken language. The reflexive pronoun is *im* (glory), copied from the Assyrian. The relative pronoun *sa* (for things) is written as in Assyrian, and Accadian scholars are wrong in pronouncing it *gar*, in order to remove the affinity, which is palpable.

6. The little that is known of the Accadian verb shows that it follows the modifications of the

Assyrian verb. It has the same number of tenses and voices; it has real verbal voices like those of the Semitic languages; nay, certain ambiguities in Assyrian are slavishly reproduced by corresponding expressions in Accadian. If on some points the Accadian verb seems to follow its own way, this is due to difficulties arising from the incorporation of suffixes used in the spoken languages which the scribes could not pass over in the figurative writing. Besides, that writing assumed very soon a sacred character, and was cultivated with great care, even independently of the spoken language. The Babylonian priests considered the figurative system as the language of the gods and spirits. This explains the law of euphony, which determines the grouping of the signs of pronouns and prepositions in accordance with the termination of the preceding word.

7. The Accadian employs many prepositions copied from Assyrian.

8. The Accadian employs the Assyrian copula *ua*. The adverb is formed by means of a preposition signifying *within*, or by the addition of the suffix of the 3rd person, again as in Assyrian.

9. With regard to the vocabulary, M. Halévy shows that in the so-called Accadian texts every Assyrian expression has one or more equivalents, not only for ordinary conceptions, but also for the proper names of gods, men, countries, towns, mountains, and rivers. There are numerous examples with regard to proper names, and the explanation which M. Halévy offers is that they are not different names, but only different signs intended for the same name.

M. Halévy sums up against the theory which ascribes the invention of the cuneiform alphabet to the Turanians, and treats the admission of a Turanian foundation for the civilisation of the Assyro-Babylonians as a gratuitous hypothesis, fraught with serious danger to the progress of all historical and philological studies.

We have no doubt that such a challenge will not long remain unanswered.

## MEETINGS OF SOCIETIES.

### PHILOLOGICAL SOCIETY.—(Friday, Dec. 4.)

REV. DR. R. MORRIS, President, in the Chair. A paper by Mr. J. F. Stanford was read, on "Anglicised Foreign Words and Phrases" from the time of Chaucer to the present day. The paper was accompanied by a list of 300 foreign words and phrases in illustration of the writer's object. It would appear that we have enriched our language with words taken from *nineteen* different languages, including Chinese. The writer of the paper has finished his articles on about 6,000 foreign words and phrases, and expects to complete his work with about 13,000 more.

### PHYSICAL SOCIETY.—(Saturday, Dec. 5.)

DR. J. H. GLADSTONE, F.R.S., President, in the Chair. Mr. T. Hearson, of the Royal Naval College, described and exhibited the *Strophometer*, an instrument for measuring and indicating speed of rotation. The indications depend on the changes of form of a parallelogram, formed by four equal double links, which revolves about one of its diagonals. The centrifugal force due to rotation tends to make the angles of the parallelogram which do not lie in the axis of rotation move away from the axis and from each other, and thus shorten the distance between the other two angles, which are pressed apart by a spiral spring. Thus, as the velocity of rotation varies, the ratio of the forces acting along the two diagonals varies, and so the shape of the parallelogram changes. One of the angles which lie in the axis of rotation is fixed to the revolving spindle, while the other is capable of motion along the spindle, and the movements of this are communicated to a pointer which indicates on a graduated circle. The essen-

tial novelty of the instrument consists in the means by which it is made to show the average speed for some moderate number of revolutions, instead of the speed at each instant, which, even in a machine that is running steadily on the whole, is often liable to considerable and rapid variations. This is effected, partly by putting a heavy fly-wheel on the axle of the jointed parallelogram, and partly by using a specially contrived friction-gearing to give motion to this axle, whereby changes of velocity in the machine are only gradually communicated to the strophometer. Mr. Hearson finds that the length of the diameter about which the parallelogram rotates is connected with the speed in a manner expressed by the formula

$$n^2 = \frac{kx}{l-x}$$

where  $n$  is the number of revolutions per minute,  $l$  the extreme length of the axis of rotation supposing the sides all to become parallel,  $x$  the difference between the actual length and the extreme length, and  $k$  a constant factor. In accordance with this formula, the speed is nearly proportional to the value of  $x$ , except when this is very small or very great.—Professor G. C. Foster exhibited an arrangement for making visible to a class the magnitude of any small motion, such as that produced by the expansion of solid bodies by heat. A piece of glass, with a short scale of millimetres engraved upon it, is attached to the body whose motion is to be measured, so that the length of the scale is parallel to the direction of motion. If a powerful beam of light is allowed to traverse the glass, a magnified image of the scale can be thrown on a screen by means of a lens, and the amount of motion is then indicated in millimetres by the number of divisions that pass a fixed mark on the screen, the fractions of one division being estimated by eye. In order, however, to make the estimation of fractions of a division more accurate, a scale of equal parts is drawn upon the screen, and the distance and magnifying power are so adjusted that the fixed scale drawn on the screen serves as a vernier for reading the moveable scale formed by the optical image of the graduation on the glass. The application of the method was illustrated by using it for determining the coefficients of linear expansion of iron and brass. For convenience, the metals were employed in the form of tubes, which were heated or cooled by allowing a current of steam or of cold water to flow through them, it being assumed that in this way the temperature became sufficiently uniform for the purpose of a lecture demonstration. Measurements made during the meeting gave results which were fair approximations to the values given in the books for the expansion of the metals used.

#### ROYAL ASTRONOMICAL SOCIETY (Friday, Dec. 11).

PROFESSOR ADAMS, the President, in a few appropriate words, expressed the regret with which the Council had heard of the death of their Assistant Secretary, Mr. John Williams, who had held that office for twenty-eight years. Sir George Airy read to the meeting the telegrams which had been received from the various Transit of Venus expeditions, the substance of which was given in the ACADEMY last week. He afterwards read part of a paper (not yet completed) on the treatment of the different classes of observations of the Transit of Venus, the chief point being that the system must be such that every observation should contribute its proper quota to the result, a large number of equations involving symbolical corrections to the position of Venus and to the assumed value of the Sun's parallax being formed, one from each observation or measure of a photograph, and the values of those corrections which best satisfy all the observations, obtained by the method of least squares.

Mr. Berthon described an "equestrian equatorial," so called from the circumstance of the telescope

riding above the declination axis. This instrument had been made under his supervision for Mr. Evans, of Wimbledon, and though making no pretensions to great accuracy, the mounting was stated to be remarkably steady and well adapted to a Newtonian reflector of 12 inches aperture, the size adopted in Mr. Evans's equatorial, which was exhibited to the meeting. Mr. Knobel then described a simple contrivance for varying the aperture of a telescope so as to determine photometrically the magnitudes of stars on the well-known plan of reducing the aperture till the star is extinguished. Mr. Knobel adopts the form of an equilateral triangle for the aperture, but this, though convenient mechanically, is open to the grave objection that instead of the disk and concentric rings formed by diffraction at a circular aperture, a six-rayed star is the result of a triangular opening.

Mr. Dunkin read a paper in which he gave the results of a comparison of the transit observations of the sun's first and second limbs made by the different Greenwich observers, from which it appeared that there was great personality in this respect, so that the time of passage of the centre deduced from those of the two limbs was affected to the extent of 0.12, when the results obtained by the two extreme observers were compared, one of these observers systematically making the errors of the tables 0.12 (equivalent to 2") greater than the other. This agreed with what Mr. Dunkin had found previously in the case of the moon, and there was no doubt that such a personality would introduce a considerable error into the determination of longitudes by the method of moon culminations; an error of 2" in the position of the moon's centre producing an error of 4' in the resulting longitude. Mr. Dunkin further stated, in reply to a remark by Professor Adams, that the Astronomer Royal was so impressed with the importance of this matter in its bearing on the longitudes of the Transit of Venus stations, that he was having a transit instrument erected for the determination of this personality in the case of the Transit of Venus observers.

#### LONDON ANTHROPOLOGICAL SOCIETY (Friday, Dec. 11).

DR. CHARNOCK, F.S.A., President, in the Chair. The papers read were: 1. "On the Hunebedden or Cromlechs of Drenthe, Holland," by Dr. Lubach. The Hunebedden, which resemble some of the ancient stone erections in Bretagne, contain stone weapons, urns, and burnt bones, which are supposed to belong to a pre-Germanic race. The author also described certain tumuli containing metal weapons, urns, &c. 2. "The Scaphoid Skull of a Pole," by Dr. Isidor Kopernicki. 3. "Crania of the Round Barrows of a Section of the Yorkshire Wolds," by J. R. Mortimer, Esq. 4. "On certain Difficulties in Ancient Theologies and Modern Science," by Dr. Inman.

#### ROYAL GEOGRAPHICAL SOCIETY (Monday, December 14).

THE paper read at the usual fortnightly meeting of the above society on Monday evening was by Lieutenant Grandy, on his recent exploration from the west coast of Africa. Before the commencement of the paper, Sir Henry Rawlinson, who was in the chair, related the recent intelligence which had been received from Lieutenant Cameron respecting his journey along the west coast and southern end of Lake Tanganyika. During his cruise Lieutenant Cameron had been fortunate enough to solve the mystery which had puzzled physical geographers for so long, i.e., how the waters of a lake without an outlet could remain sweet. It appears now that the lake has an outlet called Lukuga, about five miles south of the islands explored by Speke. Livingstone had passed it in the night, on his northward journey, and had not proceeded far enough to touch it on his return journey. The current was only from one to two knots per hour.

Lieutenant Cameron had followed the course for four or five miles, but further progress had been stopped by floating grass and large rushes; he had hoped to get boats of light draught, and through a friendly chief to conduct a successful exploration; but in this hope he was disappointed, through the difficulties of navigation, which required a large number of natives to cut away the grass, and of procuring stores. The outlet led, he believed, into the Luabala, and to identify this river with the Congo was, in Lieutenant Cameron's opinion, a much more important task to accomplish. He had questioned many Arabs as to whether the Luabala flowed into the Albert Nyanza, but they all said it joined the Agarawa, while one declared he had travelled along it for fifty-five days from Nyangwe, and had eventually reached the sea, where the white men had ships and factories. He said the river was as broad as Tanganyika and had numerous inhabited islands. Cameron, in conclusion, proposed to write from Nyangwe and thence strike for the sea. After some remarks from the President, Mr. Markham proceeded to read the account of Lieutenant Grandy's expedition to relieve Livingstone, which had been generously organised by Mr. Young, of Kelly, at a cost of 3,000*l*. Lieutenant Grandy left Ambriz for Bembe, the advanced post of the Portuguese on the road leading into the interior. At Bembe he visited some caves and copper mines of interest in the neighbourhood. Preparations are being made by the Portuguese for abandoning Bembe, a measure which the Lieutenant thinks a great misfortune, as at present the country is kept open by their presence there. After collecting carriers he started for the south bank of the Congo on April 8. He was well received by the King of Congo, but found much difficulty in obtaining carriers, an outbreak of small-pox having carried off a large number. During his stay in Congo he ascertained that the oil-palm grew abundantly, but that it is principally used for the distillation of an intoxicating liquor. The king, however, was struck with samples of stearine shown to him, and promised to encourage the growth of the palm to that end. The india-rubber tree also grows plentifully, but its commercial utility is unknown. After numerous obstacles Grandy managed to reach Tungive on July 17, but here further progress was stopped by the King of Makuta, who would allow no passage through his dominions. While the Lieutenant was preparing to adopt a circuitous route round Makuta's territory, the news of Livingstone's death arrived, and together with it the recall of the expedition.

Lieutenant Grandy explained his views with regard to the head waters of the Congo, which are that they consist of two branches, one of them draining Angola to the south, and the other to the north, being probably connected with the Luabala. To penetrate the country he considers impossible, except with an armed force strong enough to overcome all opposition.

The proceedings terminated with the usual vote of thanks.

#### LINNEAN SOCIETY (Thursday, Dec. 17).

DR. G. J. ALLMAN, President, in the Chair. Sir John Lubbock read a paper "On Bees, Ants, and Wasps," being a continuation of observations read before the Linnean Society last year, for the purpose of testing the power of communication possessed by these insects. When bees were placed on honey, if the honey was out of sight and in a place not frequented by bees, few, if any, others came to it; although those bees which had possession of the honey began to work in the morning before the rest, and continued to do so even in weather which drove all the rest into the shelter of the hive. With reference to the affection which bees are said to entertain for one another, the author states that though he had repeatedly seen them lick a bee which had smeared herself with honey, he never observed them to show the



slightest attention to any of their comrades which had been drowned in water. So far from manifesting any mutual affection, they appear to be thoroughly callous and utterly indifferent to one another. Their devotion to their queens is generally quoted as a most characteristic trait, but appears to be of the most limited character. A queen-bee placed in a box containing some comb along with a number of workers was entirely deserted by them; and when placed close to a number of working bees which were passing through a window, they took not the slightest notice of her; though when afterwards put in the hive she immediately attracted a number of bees. With regard to the partiality of bees for certain colours, Sir John found, as the result of a number of experiments, that they were invariably attracted by honey placed on blue in preference to orange paper. On one occasion when the papers had been transposed, a bee returned to the place where the blue paper had previously been, but, observing the change of colour, without a moment's hesitation dashed off to the blue. He then proceeded to recount some experiments on the sense of smell possessed by bees, on their power of recognising their own companions, and on the different occupations of different bees, mentioning observations which seem to show that the bees act as nurses during the first few weeks of their life, and only subsequently take to collecting honey and pollen. He then mentioned some experiments on wasps, which show that they possess the power of distinguishing colour. In conclusion, he recorded a number of experiments on ants, which seemed to show that, whatever may be the case with bees, ants do possess the power of communicating detailed facts to one another. It is remarkable, however, how much individual ants appear to differ from one another in character.

The President then read "A Diagnosis of New Hydroids."

## FINE ART.

*Masterpieces of the Pitti Palace.* Photographed from the Original Paintings by Alinari of Florence. (London: Sampson Low & Co., 1874.)

THE publishers of this book have done good service in the cause of art. The volume before us contains photographs of twenty of the best-known pictures of the Pitti and Uffizj Galleries, taken directly from the original paintings, and presented to us in all their integrity. By this means the terrible blemishes which three or four hundred years have wrought are of course rendered visible, but unless the painting be in a very bad state, a faithful reproduction of it is generally far more satisfactory than a photograph from an engraving. In the present volume Perugino's *Assumption* comes out clearest; the rapturous expressions of the Madonna and of the Saints on earth are admirably reproduced, and the whole tone of the picture, except where the light blues are rendered by nearly pure whites, is wonderfully preserved. Fra Filippo Lippi's *Coronation of the Virgin* comes out fairly. There are upwards of sixty figures in this work—mostly portraits of Florentines in their holiday garments, and the face of each is distinctly given. Among them is the portrait of the Frate himself, holding a scroll bearing the inscription "Is perfect opus." Botticelli's *Holy Family* gives well the expression of the Virgin and the Holy Child and some of the attendant angels, but it is evident that this picture does not hang in a good light for the photographer. The *Madonna in Adoration*, by

Lorenzo di Credi, is painted in colours too dark for adequate reproduction, though even here the faces are given with much detail.

But the page which everyone will regard with the most enthusiasm contains Raphael's *Madonna della Sedia*. We suppose that no painting in the world has been copied and reproduced more often than this. Garavaglia's charming engraving is known to everyone, but if we seek for a faithful transcript of the great painter's work, we can hardly hope for anything better than this photograph of Alinari's. The crack in the panel, the contractions of the varnish, the spots and blemishes, are, alas! plainly to be seen; but even in the photograph we fail to notice these as we gaze on the majestic beauty of the Virgin and the unspeakable grace of the Child.

Contrasting with the *Madonna della Sedia* of the Roman period, we have an admirable photograph of the simple and lovely *Madonna del Gran Duca* of the Florentine period, and another of the more elaborate *Baldacchino Madonna*. The other pictures of the collection are: Titian's *Flora*, Fra Bartolommeo's *Resurrection*, Andrea del Sarto's *Madonna in Glory*, Guido's *Sybil* and *Cleopatra*, both admirably reproduced; *St. John*, by Carlo Dolci, a *Holy Family* by Bronzino, and a *Madonna* by Murillo.

It is perhaps only fair to state that this charming collection will probably only commend itself to connoisseurs and students of art. Admirers of smooth steel engravings and worked-up photographs will scarcely appreciate its merits. MARY M. HEATON.

## ILLUSTRATED CHRISTMAS BOOKS.

VERY few of our readers, we fear, remember the times of the "Annals." Then it was nearly everyone bought and presented to their friends or family one or other of many lovely little books, 12mo size for the most part, and those who had no friends or families bought the Gems, Keepsakes, or Landscape Annuals for themselves. In them were to be found the latest new poems, by all but the few greatest living poets who lived out of the sphere of current literature; and the prose was the most varied *mélange* of light and shady literature—from Thomas Miller, but lately deceased, without having attained his reward; or Mrs. S. C. Hall, who is still writing as excellently as then, to the Rev. Edward Irving or Lord Normanby. And the illustrations were all as novel as the literature, and showed what the majority of the leading painters had been doing in the way of invention during the year, and where the landscape men had been sketching: and all these prints were engraved in the most lovely way by a school of miniature engravers now utterly vanished and gone.

What a different sight is the editor's table at the "festive season" to-day. The majority of the volumes to be now considered as the successors of the Annuals are much more ambitious in size, of a splendour demoralising to the sense, not at all like the watered silk or stamped leather of the former time, and for the most part they are books professing great things, dealing with the most important subjects in the history of art, but in nine cases out of ten they have been merely made to suit the illustrations, which have been intimate acquaintances from time immemorial. Such is a large class, but there are various classes. What does the reader think of a book of extracts, called *From Dawn to Sunrise; or, Gleams from the Poets of Twelve Centuries*, which is, nevertheless, a treasure house of pretty woodcuts to popularise the Gleams? Or the vaguely ecstatic title of *Beautiful Pictures*, which one would say is devised for the exclusive attraction of the outsiders, whose apprehension of a picture is only to be qualified by the three degrees of comparison as to its attractions in the way of "beauty." But there is a third order on our table, and that is, such works as have a subject of their own of something like original and permanent interest, earning their right to be classed with the others only by the luxurious style of printing, illustration, and binding.

One of the very best of these, a book that proves itself at once to be the result of loving study and complete acquaintance with the subject, and so deserving a very large share of success, is *Life on the Upper Thames*, by H. R. Robertson, published by Virtue, Spalding, and Co. This has been, no doubt, partly printed before in the *Art Journal*, and the pictures in it partly seen there also, one of them, representing a girl steering a barge called *The Pride of the Thames*, has been made public enough by posters nearly as large as life; but this only proves its popularity, and both literature and art show us the work of a living man of cultivation in the full enjoyment of the scenes he describes, infinitely more interesting than thousand times repeated Rembrandts and Raphael's Madonnas, with information about them threadbare before one was born. The next book we take up is another edition, elaborately decorated, of Kable's *Christian Year*, published by Cassell, Petter, and Galpin. This cycle of lyrical compositions, although of really moderate intrinsic value, has become so associated with the Church of England services, and so general a favourite, that any number of new editions succeed. The present is profusely adorned both with picture illustrations and ornamental borders; the majority of these, we think, American in origin. The taste in design of this kind, borders and purely decorative headings and tail-pieces, on the other side of the Atlantic, is really the most absurd muddle of intricacy ever yet seen in the world. To call it bizarre or florid, to apply to it, (indeed, any word that might be applied to a work of art, is out of the question.

The American artist at this moment does not know one style or ornament from another, but yet he designs. Nevertheless, we fancy this edition may very exactly meet the aesthetic requirements of a very large class. *Military and Religious Life in the Middle Ages and at the Renaissance*, by Paul Lacroix, has been just issued by Chapman and Hall, and may, by externals, be treated as a Christmas book. It is as excellently and profusely illustrated as were the previous volumes on "Arts" and on the civil life "Manners and Customs," with about 400 woodcuts and seventeen very perfect chromolithographs. Unhappily, the section "Religious Life" gives M. Lacroix an opportunity for exhibiting his extreme partisan attachment to anything papal, and the anonymous translator seconds him apparently. Thus, he introduces a chapter on the Inquisition rather unnecessarily, in which he eulogises that blessed institution for having kept Spain pure, without seeing that it kept Spain back till that country is now but half civilised. This chapter is mainly illustrated by cuts exhibiting the cruelties practised by Huguenots and other reformers on Catholics in France and the Low Countries!

Coming to the artistic works that now form the regular corps of gift-books, we find Messrs. Virtue, Spalding, and Co. in great force, as well as Messrs. Chatto and Windus. *Pictures by Etty, with Descriptions and a Biographical Sketch*, by W. Cosmo Monkhouse, and *Pictures by Italian Masters, Greater and Lesser*, with an essay on the division of Italian art into schools which may be really of use to the student, and *Notices of the Painters*, by William B. Scott (the present writer), are contributed by the first firm. Mr. Monkhouse has done his work in an admirable and genial spirit, and the biography of Etty turns out a work of art itself in a way. It does not, however, quite answer to the idea of the slovenly, fat, little morose

man some of us still remember. The engravings give us some of his good things, "Youth and Pleasure" being the frontispiece. It is amusing to find Mr. Monkhouse renaming some of these: that called by the painter himself—whose "book-learning" and notions of the poetic were nearly as uncritical as those of Turner himself—"Venus and her Youthful Satellites arriving at the Isle of Paphos," is now "The Coral Finders;" and the other, "Cupid sheltering his Darling from the approaching Storm," is now, "Cupid and Psycho." Etty's "Satellites" of Venus—and of course he used the phrase in a perfectly frank manner—are like portraits of young ladies with the coiffure of that day, painted by Inskipp or Chalon, only without the millinery.

*The Italian Masters, Greater and Lesser*, contains excellent engravings from some of the best Venetian and other masters, and also from a number of the artists of the seventeenth century, Guido, Guercino, Carlo Dolci, and others. The author, in writing of these men, whose biographies have been very little treated of in English books, has taken advantage of the labours of the German writers Adolf Stern and Andreas Oppermann, in their *Leben der Maler, für Künstler und Kunstfreunde bearbeitet*, so that the English reader may find some new information with regard to the lives of some of the later Italian leaders in art. *Beautiful Pictures* is a series of exceedingly good engravings from the best works of our living English painters, Noel Paton, Marks, Faed, &c. These have been seen before in the *Art Journal*, but the impressions here given are still as perfect as proofs; each plate has a couple of pages of description by Mr. Sydney Armitage. *The National Gallery*, a selection from its pictures, engraved by Doo, Burnet, Pinden, Pye, &c., with descriptive letterpress, issued by the same publishers, is a large and splendid volume, but the plates are in a very different state from the last. They are, in fact, the copper-plates done many years ago by the associated engravers, now very much the worse for wear. *Flemish and French Pictures, with Notes concerning the Painters and their Works*, by F. G. Stephens (Sampson Low and Co.), is the modest title of an exceptionally admirable book of its class. This is a series of twenty of the most perfect etchings ever produced—at least half of them may be so described, the others being rather of the makeweight character. They have appeared before in Paris, but are still perfect, we should like to know how. They must be etchings on steel. Those by Rajon and Flameng are certainly charming. The practised hand of Mr. Stephens has written to these a more than usually elaborate sketch, not of the artists represented or the works given, but of the schools of painting in Holland, Flanders, and France. He has gone over again this oft-trodden fruitless subject, and has added an index at the end as if it were a book of reference. Finding the name of Jacob Walch here, and having been lately spending some time in an attempt to learn something of this painter and engraver, called the "Master of the Caduceus," who lived in Venice, and afterwards in the service of Lady Marguerite in Antwerp, we turned up the page referred to, and found this luminous account of him: "Jacob Walch, an esteemed portrait-painter of Nürnberg." WILLIAM B. SCOTT.

#### TWO RESTORED REYNOLDSSES.

ONE of the pocket-books of Sir Joshua Reynolds, so valuable to his biographers, contains the entry, "1786, Sep. 13. Duke de Chartres, 262L." This sentence, slightly shaky in its foreign spelling, records the production of one of the finest portraits of the artist. The Duc de Chartres, subsequently Duc d'Orléans, and better known as Philippe Egalité, was at that time on a visit to the Prince of Wales, for whom the picture would seem to have been painted. Leslie mentions the fact of the Duke having sat beneath it at the Royal Academy dinner in 1786, and in another page re-

fers to it as being seen by him in 1803, fresh and brilliant as when it left the painter's easel, with a concluding note that it was destroyed by fire at Carlton House. It was of life size, and represented the Duke in scarlet hussar uniform with tight boots (such, one may fancy, as he objected to pull off upon the scaffold), with an attendant in the background holding his charger, partly concealed behind a bank.

The picture was destined to undergo strange misadventures. It hung for some years in the west ante-room of Carlton House, with the portraits of two Dukes of Cumberland, the portly victor at Culloden, and Henry Frederick, brother of George III., both habited in the robes of the Garter. The portrait of the Duc d'Orléans was, however, for many years not allowed to be visible, having been removed from its place of honour. Nor is this wonderful. When the Duke, as Philippe Egalité, commenced that career of wild opposition to the Royal Family, which after culminating in his vote for the death of his sovereign conducted him to the well-deserved guillotine, his portrait could not be a welcome object to the eyes of a neighbouring prince. As above mentioned, it was again in its former position in 1803; is engraved in Pyne's *Royal Residences*, as in the same place in 1817, and probably remained there till 1824, when a serious fire broke out in the room where it hung. The fire, which arose by the brown holland bag of the central chandelier becoming ignited, was happily confined to the room where it originated, but not before the flames had done serious mischief to the paintings, which were, indeed, supposed to have been entirely destroyed.

Such, however, was not the case. Some years ago Mr. Redgrave, R.A., the careful surveyor of the pictures in all the Royal collections, observed among what may be called some lumber at Hampton Court two large fragmentary canvases, which though frightfully charred were clearly recognisable as the remains of the Philippe Egalité portrait, and that of the younger Duke of Cumberland. The picture of the elder Duke, known as the "Butcher," has not been found, and was probably too utterly consumed to be worth preserving. Finding that the effect of the flames, serious as they undoubtedly were, was confined mainly to the varnish, and that the canvas still exhibited ample means for judging of the scale of colour and general character of the work, it was resolved that an effort should be made to retain a memorial of two important works by our great portrait-painter. The pictures were entrusted to the care of Mr. C. Buttery and, under the able supervision of Mr. Redgrave, have been thoroughly restored, and put into a state which, though it makes no pretension to be considered an actual resurrection of the lost treasures, is truly marvellous as affording to the present generation a reminiscence of works they had long ceased to regard as in the category of existing things.

Mindful of the attacks to be expected from *criticasters*, who "contund and vilipend" (as a good old Cambridge professor used to say) all matters in which they themselves have had no part, Mr. Redgrave has taken care to have photographs taken of the condition of the two paintings when first discovered. The dreadful appearance of the entire surfaces, split as they were into hundreds of minute fragments, and parts even of the canvases destroyed, forms a sufficient guarantee against any intent of offering these paintings as "real Reynoldses," and leaves us only to wonder at the hopeful mind which could conceive, and the patient skill which could carry out so seemingly impracticable a task as that which has been here achieved. The pictures are now, we believe, at Hampton Court, and will doubtless ere long be exhibited to the public gaze.

It should be noted that great aid was available for an accurate revival of the original portrait of the Duc d'Orléans in the mezzotint engraving by

J. R. Smith, as likewise by copies on a reduced scale, of which three at least exist; one by Drummond, now at Petworth, another by Briggs in the collection of the late Mr. Jacob Bell, and a third by Camille Roqueplan in the collection of Sir Richard Wallace, now exhibited at Bethna Green Museum. C. C. BLACK.

#### THE "SPINA" CHURCH, PISA.

SOME time ago report attributed to the authorities of Pisa a proceeding which naturally excited surprise and displeasure in many—no other than the demolition of one of the fairest adornments of their ancient city, and one of the finest examples of mediæval architecture in Italy—the small church, or rather chapel, originally built for the devotions of mariners, which rises in gem-like beauty above the Arno between the southern bank of that river and the public walk on the same side, well-known as the "Lung' Arno" of Pisa. This edifice, originally called Santa Maria del Ponte, was founded A.D. 1230, and conformably to a decree of the Pisan magistrates was enlarged, completed, perhaps entirely rebuilt in 1323, to which period (or to what may be regarded as the second building) its luxuriant architectural ornaments and statuary no doubt belong. Considered at the time of its completion, as we are informed, a veritable miracle of art, it is well described by G. Knight as an "architectural gem," being built entirely of white marble with broad horizontal bands of black, in the usual Tuscan style; the general characteristics those of the Italian Gothic in its most elaborately wrought and profusely ornate development. Numerous statuettes, standing in tabernacles under graceful canopies, with crocketed pinnacles and acute arches, adorn the exterior; those on the façade, a Madonna and Child with two angels (or adoring saints) in the centre, and five saints along the sky-line, being the works of Giovanni Pisano. Having obtained information on the spot, I am able to refute erroneous reports, and rejoice to state that no demolition has been either proposed for, or carried out in, this beautiful building.

The project actually sanctioned is similar to what has been adopted in recent years with respect to several other Italian churches where the hand of time has weighed heavily on the features and marred the beauties of mediæval construction—as, in the most remarkable instance, at St. Mark's, Venice. The Pisan church in question has been called Sta. Maria della Spina since 1333, in which year its most precious relic, a reputed thorn from the Saviour's crown, was placed here by the descendants of a merchant who had brought it from Palestine during the Crusades. The restorations now in progress here are accomplished by the same method as in other instances—i. e., by taking down and again building up the ancient materials, replacing every piece of marble, every detail of sculptured adornment, statuary and relief work, without any substitution of the new for the old save where decay or irreparable injury has rendered such renewal indispensable. In this case, indeed, a more than usually difficult task has been deemed necessary. The works here, ordered about three years ago, and commenced soon afterwards, will effect not only such repair as is requisite, but the elevation to a higher level and the translocation of the entire edifice to a short distance from its original standing. The Church of the Sacred Thorn will henceforth stand on a socle higher by 1 mètre 60 centimètres than formerly, and will occupy an area nearer by 80 centimètres to the river-bank, thus leaving more space for transit on the narrower of the two "Lung' Arno" quays, with more security against the often disastrous inundations of that river. In the actually attained stages of the restoration the edifice now rises with its façade 80 centimètres in advance of its original line; all the valuable sculptures on this, the western front, having been replaced without (as I un-



derstand) any retouching of the statuettes of Giovanni Pisano. None of the sculptures on the exterior of the church have been removed to give place to works absolutely new, except a few of the relieve heads or pinnacles, so injured that it was necessary to substitute copies, two of which, lovely in character, and well executed by a young Pisan artist, I saw in an adjoining workshop. In the restoration of the traceried windows all the glass will be renewed, and with colouring, which had almost entirely faded away from the much damaged glass of the fourteenth century. Some of these windows had been long walled up, but will be re-opened and supplied with coloured plates like the rest. In so far as it has been necessary to renew the white and black marble, such material has been obtained from the same quarries in the neighbouring mountains out of which the ancient S. Maria del Ponte was built; but I am glad to see that much of the marble structure remains so firm as to require no substitution of new for old material.

As this exquisite little church now rises before us, it looks, when seen from a distance, forlorn, and in part ruinous, excepting the now re-erected façade and the eastern end, which has not yet been touched. The whole is roofless; and the lateral walls overlooking the river are but in part restored, though three windows with delicate tracery on that same side have been replaced according to the method here carried out. An exquisitely wrought wheel window, with a lamb in the central panel, and a superb frieze below it of truly classic character (a relic, no doubt, from some more ancient, perhaps from Roman architecture), require no restorations. That frieze which, together with the wheel window, surmounts a doorway on the southern side, is an example of the admixture of the classical with the mediæval exemplified also in some rich details on the outside of the Pisan Duomo. The eastern front, which has not yet been touched in the course of these works, is so dilapidated that its condition may be deemed the measure and example of that disintegrating process for the arresting of which these labours have been undertaken. The architect engaged is Signor Michele, a Florentine, under whom is placed a superintendent charged with the daily direction of the works. The head-mason, an intelligent person, gives full information to those visiting the spot and desirous to learn what are the plans for the future fate of this justly celebrated edifice—a glory and a grace to the city of Pisa.

We may regret the dilapidation which has induced the undertaking above described. We may rejoice to remember what that marvellous church of the "Spina" was before any restorations had been attempted; but must it not be owned that those responsible have, in this instance, acted from a correct sense and just feeling of what is due to their patria and to its world-famous monuments?

C. I. HEMANS.

#### NOTES AND NEWS.

MR. HOLMAN HUNT has recently been engaged in painting a portrait of his son. The child is represented on his return from a successful birds' nesting expedition. He is accompanied by a couple of Pomeranian dogs. As one leaps up to him, the boy throws himself back, laughing wildly, and holding out the nest in triumph.

A VERY handsome catalogue of the plates of Turner's *Liber Studiorum*, accompanied by an introduction and notes, and illustrated with three heliotype facsimiles of three of the etchings, has just issued from the University Press of Cambridge, U.S. The editor is, we believe, Mr. Charles Norton, who has previously made many contributions to art literature. In the notes and introduction all the more important passages concerning these engravings which occur in Mr. Ruskin's various works have been brought together. The more special bits of criticism find their place under

the title of the plate to which they refer, while remarks which apply to the series as a whole are gathered into the preface. Mr. Norton has also enriched the catalogue with many pertinent comments and references. A list of the unpublished plates, and a note on the present market value of the engravings, completes the work, which should be in the hands of every collector of the *Liber Studiorum*.

IN the large miscellaneous collection of engravings sold this week at Sotheby's, there was little to demand notice, save two of the unpublished proofs from Turner's *Liber Studiorum*, which, as they are even rarer than the published prints, are by some collectors even more eagerly sought after. The *Glaucus* and *Scylla* was knocked down for 22l. 10s., and the *Apulia* for 29l. 10s. Both were brilliant impressions.

THE marble head in the Louvre, known from its former possessor as the "Talleyrand head," and of late generally described as representing either Dionysos himself or some person of his suite, has been brought forward by Professor Kekulé, of Bonn (*Arch. Zeitung*, 1874, p. 94), as a head of Zeus, and not only that, but as reflecting in its essential features the type of Zeus in the Pheidian age. If it were really known or possible to know what the Pheidian type of Zeus was, from a better source than a coin of Elis, or the injured figure in the frieze of the Parthenon, both of which after all are only identified by conjectures, the discussion would be more profitable, since it would proceed from a more solid base. No doubt there is something of the aspect of Zeus in the Talleyrand head, and it is not to be denied that the diadem ornamented with lilies, which hitherto had furnished an argument in favour of Dionysos, is now by Professor Kekulé's paper shown to be appropriate to Zeus above all other deities. At least so much is proved as regards the lilies. The form of the diadem itself has not, however, been accounted for.

THE well-known painter, Mr. J. B. Bedford, has been elected to the Professorship of Drawing at Queen's College, London, on the resignation of Mr. Cave Thomas. While congratulating the college on the accession to its staff, we cannot but express a hope that the duties of the Professorship will not interfere with the production of those scholarly and graceful works of which Mr. Bedford now exhibits only too few.

BARON GUSTAF WAPPERS, historical painter to the King of the Belgians, died on the 6th instant, in the eighty-second year of his age. He was born at Antwerp, and first learned his art as a pupil of Van Bree and Heyrens in the Academy of his native city. He afterwards went to Paris, where he adopted the style of the Romantic school, which he subsequently endeavoured to unite with the national traditions of Rubens. In 1830, he exhibited his *Devotion of the Burgomasters of Leyden*, a work which established his reputation as an historical painter and placed him at the head of a school of his own. He successively painted *Christ at the Sepulchre*, *Charles I. taking leave of his Children*, *Charles IX. on the Night of St. Bartholomew*, *Peter the Great at Zaardam*, *Execution of Anne Boleyn*, and many other well-known works. Louis Philippe ordered him to paint the *Defence of Rhodes by the Knights of St. John* for the Gallery of Versailles, and by command of Her Majesty he painted the *Great Fishery of Antwerp*. Baron Wappers died at Paris, where he has resided for the last twenty years.

IN a sale, on the 7th, at the Hôtel Drouot, the tapestries were sold at a high price:—(103.) Four arm-chairs and two chairs, period Louis XIV., covered with Beauvais tapestry (Fables of La Fontaine), 1,000 fr.; (123.) Three panels of Gobelin tapestry, pastoral subjects, 4,920 fr.; (124.) Gobelin tapestry, pastoral subject, after Boucher, 5,000 fr.; (126.) Four tapestries, pastoral subjects, in the style of Boucher, 3,940 fr. On the

same day were sold some modern pictures:—(7.) Daubigny, *Banks of the Oise*, 3,060 fr.; (9.) Dupré, *Sea piece*, 1,225 fr.; (12.) Landelle, *Fellah Woman*, 1,460 fr.; (14.) Merle, *Hugues, The Seesaw*, 840 fr.; (15.) Plassau, *Reading*, 3,200 fr.; (16.) Ribot, *Cooks*, 1,205 fr.; (20.) *Venetian Artists*, 1,550 fr.; (24.) Van Marcke, *Animals on the Sea-shore*, 5,200 fr.; (30.) Ziem, *View of Venice*, 7,000 fr.

THE model which has been prepared by the German sculptor Hutterer, from Hansen's design for the new parliamentary buildings in Vienna, appears to give general satisfaction. German critics, and even rival architects, speak of it in the highest terms of praise as being "one of the most imposing and the same time beautiful conceptions of modern architecture." The difficult problem of adapting Greek architecture to modern service has in this instance, it is declared, been solved. The building is very rich in plastic decoration.

A SUCCESSFUL series of photographs from the pictures in the Augsburg Gallery has been issued by the well-known photographers Röhrling and Frisch, of Lübeck.

THE Italian sculptor, Gaetano Barzaghi, is at present working upon an equestrian statue of Napoleon III., which is to be set up in Milan. It represents the late Emperor responding to the enthusiastic reception he met with on his entry into Milan, and is designed as a memorial tribute from that city. The statue is of life-size, and will be cast in bronze and placed upon a base of marble decorated with bas-reliefs.

THERE has lately been exhibited in the Royal Manufactory for Glass Painting at Munich a splendid window designed for a church in Melbourne. The subject of the painting is the Ascension of Christ, from a design by N. Blain.

IN the *Portfolio* for this month, Mr. C. T. Newton, continuing his article on "Greek Art in the Kimmerian Bosphoros," gives some interesting details respecting the painting on Greek vases. The earliest in date of these were simply painted in black on a red ground, afterwards red on a black ground was introduced, but up to the age of Pheidias the vase painters kept strictly to monochrome outlines, and seldom attempted foreshortening. The polychrome paintings belong to a later period. Several beautiful examples of these are quoted, in particular the vase found by MM. Biliotti and Salzman, in Rhodes, now in the British Museum, on which is represented in brilliant but harmonious colour the myth of Peleus and Thetis. The jewellery found in the Crimean tombs is also investigated.

The illustrations of the number are: an effective etching by L. Gaucherel from a water-colour by Inchbold, representing Charing Cross Station and Bridge from the other side of the river; the usual National Gallery picture, this time an etching by Rajon of Nicolas Maes' *Dutch Housewife*; and two little plates by J. Vaillant exhibited last year at the Dudley Gallery.

With this number the editor, P. G. Hamerton, finishes his "Sylvan Year," and the volume for 1874 is completed. It is published as a handsomely bound volume by Messrs. Seeley and Jackson, and forms one of the most charming and artistic gift-books of the season. The programme also for next year promises well.

ACCORDING to the *Augsburger Allgemeine Zeitung*, Eugène Plon, Thorwaldsen's French biographer, is empowered to prepare a Thorwaldsen Museum within the precincts of the Louvre. This has been suggested before. In 1849 Charles Blanc went to Copenhagen in an official capacity to make arrangements for receiving casts of the Danish master's statues, and actually returned with some completed. In 1851 what he had brought back with him, and others since received, were taken into the Louvre, where they disappeared. Eugène Plon's perseverance and energy have just unearthed

them from a mass of rubbish in a vault, and soon they will be exhibited to the public, and the collection made as complete as possible.

HERR F. BODENMÜLLER has received an intimation from high quarters that it would afford satisfaction to the German and Austrian Imperial Courts if he would exhibit at Berlin and Vienna his great painting of the battle of Würth, which has been seen and cordially approved of by the German Emperor. The picture has been exciting considerable notice at Munich, where it was exhibited for public inspection in the Royal Art Academy, and it is understood that Herr Bodenmüller intends, in the event of his failing to meet with a purchaser for it, to send it for exhibition to the chief garrison towns of Germany, before he consigns it to the hands of the engraver.

GREAT interest is being excited at Vienna through the discovery by Professor von Engerth, director of the Vienna Academy of Arts, of several pictures by Jakob Seisenegger, the Court-painter of Ferdinand I., whose works have hitherto not been known, although there existed sufficient documentary evidence to show that his contributions to art had been entitled to the respect and admiration of contemporary and later critics. Herr von Engerth has recently published a report, divided into two parts, in which he has set forth at length the proofs by which he has been led to consider it as an established fact that the miniature of Queen Anna on the title-page of the Prayer-Book of her husband, Ferdinand I., is the work of Seisenegger; and that the portrait of the Emperor Charles V. in the Belvedere Gallery, which was long attributed to Titian, is in reality the production of the same long neglected Court-painter. The clue to this discovery was originally supplied by Herr Joseph Bergmann, the deceased Director of the Imperial Numismatic and Archaeological Museum, and by Councillor Birk, Director of the Court Library, through whose suggestions Professor von Engerth was led to ascribe, on apparently incontrovertible grounds, this assumed Titian to a genuine German master. It would appear from the facts established by these zealous and trustworthy investigators, that Jakob Seisenegger was born in 1505, and obtained the appointment of Court-painter to Ferdinand I. at the age of twenty-six, with a salary of 60 ducats. In the year 1533 the Emperor Charles V. offered him an annual pension of 200 ducats if he would enter his service, but he remained true to his master, with whom he went to Augsburg in 1550. He has left us a list of his paintings, drawn up by his own hand, and from this it is made evident that he painted a large portrait in oils of the Emperor while the latter was at Bologna, whither Titian had also been summoned for a similar purpose. According to Seisenegger's description of his own work, the Emperor was represented in a white mantle, embroidered in silver and lined with fur, and wearing a white gold-laced close-fitting vest, white hose and white velvet shoes. In his hand he held a black baret cap, with a long white feather, and carried at his side a Spanish rapier and a gold dagger. He was standing on a marble pavement with green silk draperies behind him, and an "English" dog at his feet. The price of this work was 50 Rhenish gulden, a very modest sum when compared with the 60,000 silver roubles which, we are told, is to be the remuneration awarded to Herr Angely, that favourite painter of royalty in our times, for his proposed picture of the Russian Imperial family at Livadia. It is evident that Seisenegger in this work, which is believed to be identical with the Belvedere portrait, has taken Titian for his model; and to the success with which he has done this, in regard to certain points, is mainly due the misconception which has long existed as to the real master. Since this discovery of Seisenegger's Charles V., several other portraits by the same hand have been detected at Madrid and in other Spanish and Austrian collections. The most noticeable of

these are a fine large picture of the Empress Isabella and her children, one of Philip II., and also of the Princess Anna, daughter of the deposed King Christian II. of Denmark.

### THE STAGE.

*The Romance of the Stage.* By Percy Fitzgerald, M.A., F.S.A. In Two Volumes. (London: R. Bentley & Son, 1874.)

THE romance of the stage is probably greatest to those who see it from the stalls or the pit. To do that is the good fortune of most of us, who can thus preserve our illusions—thus even unconsciously credit every well-graced actor with at least a little of the sentiment of his part. And yet, of course, we all know secretly that nothing can be more prosaic than the daily exhibition of emotion produced to order. Most professions, not dealing with emotion, leave it untouched and apart. But actors, in giving poetry to our prose of life, are apt, one supposes, to make prose of what might be their own poetry. In obedience to their vocation, they must be exalted with love raptures very punctually at half-past eight, and in the depths of despair as punctually at a quarter before nine. Thus there is bred perhaps in some of them a very matter-of-fact mind. A draper's apprentice may be romantic, but hardly an *ingénue*: a grocer, but hardly a comedian. The romance of the stage is for Pendennis, and not for Arabella. But now and again, of course, the stage, like any other profession, offers careers which may be romantic. These rare careers Mr. Fitzgerald has seized, and grouped their stories together into a couple of volumes.

And now that the interest in the stage is distinctly reviving—now that it is getting to be a little old-fashioned to have a polite contempt for the theatre—this book is sure of a welcome by a large circle of readers. Other writers, and Dr. Doran the last of them, have attempted more systematic histories of the stage. There is no system in the book before us, except the easy system of aiming only to be interesting. The summits of stage-life, and its depths, have alone been chosen here for a kind of treatment which the libraries will find popular. We have the story of starving Gerald Griffin, knocking to no purpose, with his manuscript tragedies, at the only three stage doors the town then boasted of. We have the story of Edmund Kean's triumph, and the story of the faithful love which Florizel made to Perdita—a Prince of Wales to Mary Robinson.

There has not been any great research in the getting together of these stories. It is true Mr. Percy Fitzgerald has been to the British Museum, has turned over the file of a thousand playbills, and has read the memoirs which many actors who led strange lives a hundred years ago either wrote of themselves or got to be written for them. These memoirs were for the most part penned long after the incidents which they record took place. It is natural that actors' memories should be very good, but we begin to doubt the accuracy of the recollections that enable them, now and again, to describe far-away incidents with some-

thing of the particularity of Mr. Crabtree when he mentioned to Lady Sneerwell the course of Sir Peter's ball, which, though it missed, "struck a little bronze Shakespeare that stood over the fire-place, grazed out of the window at a right angle, and wounded the postman, who was just coming to the door with a double letter from Northamptonshire."

Mr. Fitzgerald, we say, has not pursued very profound researches, but he does not claim to have done so. What he says is, that nothing hitherto published has placed before the public "what may be considered the most interesting and characteristic feature of theatrical memoirs. Their chief attraction is found to be the air of personal confession, and simplicity of the revelations furnished—the naïveté, the humour, the almost garrulous confidence; above all, the quaint turn of expression in which everything is unfolded. A selection," he says, "of such entertaining passages seemed likely to present a better idea of the player's nature and character than the more official and historical accounts with which the public is already familiar." We are rather at issue with Mr. Fitzgerald—as a remark above will have implied—as to whether these selections afford to the public the best idea of the player's "character," but they do afford to the public the opportunity of reading an entertaining book, and of getting some picturesque glimpses of last century life in various corners of London and the country: they plant us quickly in the midst of an old-world social Bohemia, which had its headquarters now in Drury Lane, and now at York, or at Bath—a Bohemia not so poetical as Henri Murger's; as impecunious as Mr. T. W. Robertson's; and differing from the Bohemia of the present day in that its inhabitants did not, to recall the French proverbial phrase, finish at the Morgue just because they could not finish at the Academy. It was a not altogether unhealthy Bohemia, such as Hogarth painted in his *Strolling Actresses dressing in a Barn*: a Bohemia of dearly-loved freedom, such as Mr. Browning has suggested in *Fifine*.

There was one check, however, upon the strolling player's or provincial player's freedom, and that was the position in which he stood to his habitual patron, the stolid and well-to-do inhabitant of the country town. Dickens, in *Nicholas Nickleby*, has wrung some humour out of that position.

"The bespeak," says Mr. Fitzgerald, "the waiting on local patrons at their houses, the rude devices for scenery and properties, of which the 'pumps and tubs' were a figure—these were but lingering remnants of the old days in the last century, when Tate Wilkinson commanded at York and Hull, Austen at Chester, and Stephen Kemble in the North. Their necessities and shifts had taught the players wit, or at least liveliness and good humour; and nearly all were remarkable for social gifts and oddities which excited a sort of interest and tolerance in the town and country folk who were their supporters. It is evident, however, that this fellowship must have entailed a certain dependence which was rather humiliating. We hear of the squireen at the indoor calling on the landlord to "turn that actor out of the bar," of officers in the boxes requiring other unfortunate players to beg pardon on their knees, with other stories of servitude. And yet, odd as the conclusion may appear, this contempt



may argue a keener relish in the drama than is found at present, when, in rural districts, the interest has grown too languid even to take offence."

Perhaps the best specimen of the country theatre in the second half of the eighteenth century was that at York. It was managed by Tate Wilkinson, and was really a provincial "school" for actors, but—unhappily perhaps for London—a school in which they were willing to remain. Still, many of them—nearly all indeed whose fame remains to this day—did sooner or later come to town. Mrs. Siddons, having first failed in London, was well received in York. Kemble, Fawcett, Jordan, Inchbold, and many others, were trained in York, and went up to town on the strength of York successes. One actor, much esteemed in York, went up to London to see and to criticise, but by no means to act. This was Frodsham, who had formed himself as an actor on a model of his own designing. He was in person rather like to "Powell of London," so his manager tells us; "but Powell," he continues, "had the opportunity of strictly observing real artists—Garrick and Barry—in all their modes and shapes of grief. Inattentive Frodsham, unhappily, was his own master, and a careless one." Therefore it was more from curiosity than with the intention of learning, that Frodsham, with his York honours upon him, journeyed to London. There is a funny story of his interview with Garrick, which illustrates Garrick's conscious eminence. The greatest English actor knew his position so well, that he was not so much offended as amazed and confounded when anybody else was put into comparison with him. "Mr. Frodsham of York" presented his card, and was eventually admitted to Garrick's presence:—

"Pray, now, have you seen a play since your arrival in London?" "Oh, yes," quickly answered Mr. Frodsham, "I saw you play Hamlet two nights ago;" to which he added it was his own favourite character. "Well," says Garrick, "pray now, how did you approve, Frodsham? I hope I pleased you:" for that night he had judged his performance a lucky hit. Frodsham replied, "Oh yes, certainly, my dear sir, vastly clever in several passages; but I cannot so far subjoin mine to the public opinion of London, as to say I was equally struck with your whole performance in that part." I do not conjecture that any actor who spoke to Garrick ever so amazed him. Garrick stammered, and said, "Why—why now, to be sure now, why I suppose you in the country—Pray now, Mr. Frodsham, what sort of a place do you act in at York? Is it in a room, or riding-house, occasionally fitted up?"

"Well, Mr. Frodsham, why now, well, that is, I suppose you saw my Brute last night? Now, no compliment, but tell Mrs. Garrick; well now, was it right? Do you think it would have pleased at York? Now speak what you think!" "Oh!" says Frodsham, "certainly, certainly; and, upon my honour, without compliment, I never was so highly delighted and entertained—it was beyond my comprehension: but having seen you play Hamlet first, your Sir John Brute exceeded my belief; for I have been told Hamlet, Mr. Garrick, is one of your first characters; but I must say, I flatter myself I play it almost as well; for comedy, my good sir, is your forte."

And then Frodsham himself began to recite, never daunted by the strange power of Garrick's eyes fixed upon him. When he had

finished Hamlet's first speech, Garrick encouragingly said, "You have a smattering, but you want a little of my forming. You have acquired tones I do not by any means approve." "Tones! Mr. Garrick. To be sure I have tones, but you are not familiarised to them."

In stories the like of this Mr. Fitzgerald abounds, and they are more legitimately placed in his volumes than are the records of the life of Miss Ray and Mrs. Robinson; for Miss Ray can hardly be considered as other than an opera-singer who was the mistress of a peer and was murdered by a clergyman; while Mrs. Robinson, though Garrick thought well of her making her *début* in Juliet, would never have been remembered at the present day but for the loves with which the future George the Fourth pursued her. She was Perdita, as all readers of old scandals know—an actress of no great talent, but of much beauty: a woman neglected by her husband, and courted by the Prince. She began her life under the shadow of the Bristol cathedral; was taught by the sisters of Hannah More; and from that quiet life passed on to be the woman most remarked in all London, and afterwards to write, in paralysed old age, romantic and high-flown narratives of the fascination of her Prince. The chapter on Elliston is amusing: the man's eccentricities were remarkable. Some of them—such as the faculty of drawing up theatrical advertisements which belonged only to the "puff indirect"—were profitable also. But since his day, genius has been shown more frequently in advertising. The advertisements of Mr. Robins, the auctioneer, are historical, and the theatrical announcements "over the clock" in the *Times* newspaper any morning bear entertaining evidence that this genius is not extinct. Elliston, master of the puff indirect, has at least one worthy successor; but we thank Mr. Fitzgerald for exhuming for us these forgotten and amazing compositions of his, which prove surely enough that genius is not of yesterday. Mr. Fitzgerald's volumes, with all their drawbacks, are the "abstract and brief chronicle" of many a character. It behoves us, then, to see that, like the players themselves, they be "well bestowed."

FREDERICK WEDMORE.

#### NOTES AND NEWS.

MISS HELEN FAUCIT appeared as Beatrice in *Much Ado About Nothing* last Saturday afternoon at the Haymarket Theatre, for the benefit of the General Theatrical Fund. By those who are accustomed to the theatre the audience was easily remarked as a peculiar one, for while it included many actors now practising their art, and several illustrious players now retired, it included also very many persons who go but seldom to the theatre, and who, whatever may be their culture and whatever the range of their interests outside the playhouse door, are little fitted to pronounce upon an art with which they are unfamiliar. Thus it was that Miss Faucit's representation was most applauded at a moment by no means its best, and thus it was, no doubt, that she was summoned to re-appear upon the stage while yet some necessary business of the scene remained to be transacted by her comrades. This invitation, we are delighted to say, Miss Faucit declined, though when the comedy was done she properly received her

bouquets. Her performance, on the whole, was not below her reputation, when we make allowance for the obvious disadvantages of a lack of youth, and a lack just now of constant practice at the theatre. Her reading of the character of Beatrice is that of a singularly vigorous mind: her execution is that of a clever woman still fully possessed of many gifts and acquirements, though a little unaccustomed to the use of them. Her voice preserves much of its freshness and flexibility; her happiest gestures continue admirably the sense of a phrase, prolonging its significance. But her gestures are not always happy, in that there are sometimes too many of them, and that thus there is forced upon us a want of repose: continual motion—never actual restlessness. Her studied method suits the bright sword-play of Shaksperian comedy better than its more serious situations: the elaboration is well placed in a measured combat of wit, but at points more intense, though the emotion comes, it comes a moment late. But no one can witness her performance of Beatrice without in some degree profiting by it, and the younger actors and actresses who were present on Saturday took note, it is to be hoped, not so much of the absence of spontaneity, fire, and passion, as of the value of concentrated attention, perfectly balanced understanding, and elaborate care. Mr. Creswick, who was Benedick, did not look the part very completely, but he played it with thoughtfulness, discretion, and spirit. Mr. Fernandez was Don Pedro, Mr. Charles Creswick was not a good Claudio, nor upon the part of Leonato did Mr. Rogers throw any new light. Dogberry was acted by Mr. Compton, who gave a finished performance, disfigured to our thinking by certain mannerisms which it is perhaps now too late to amend. They are equally perceptible in his Dogberry and in his First Gravedigger in *Hamlet*. The Verges of Mr. Righton was an admirable representation of extreme old age and helplessness. The gaze, sometimes vacant, but more often bewildered; the reliance upon Dogberry's less tottering wisdom; the satisfaction and relief when that wisdom came to the rescue of his own irresolution—all these things were excellently marked, yet were never exaggerated. Mr. Righton's performance therefore appealed not so much to the admirers of traditional stage humour as to those playgoers who observe closely in life, and know the value of delicate touches and delicate effects in art. As Hero Miss Minnie Walton was befittingly simple and ingenuous, though in the marriage scene rather lacking in force. It was difficult to believe that she thoroughly realised all the situations through which Hero was passing. Yet the performance had promise in it. In addition to the actors and actresses we have already named, Messrs. Russell, Cooper, Weathersby, Bruce, McIntyre, Cathcart, Barsby, Maclean and Temple, and Miss Eleanor Bufton, and Miss E. Farren, took part in the representation, and Mr. George Perren sang the incidental song.

MR. JOHN MITCHELL, who died on the 11th inst., was neither actor, author, nor critic, yet for some time the direct influence he exercised upon the higher stage was second to none. For fifteen seasons he managed the French plays at the St. James's Theatre, where he introduced Mlle. Rachel to the English public. She was but one, though the most prominent, among many of the greatest artists of the day whom Mr. Mitchell was instrumental in bringing to London.

MR. AND MRS. KENDAL have been acting at the Crystal Palace. On Tuesday they played Claude Melnotte and Pauline in *The Lady of Lyons*, and on Thursday, Orlando and Rosalind in *As You Like It*.

A comic play, by the late Captain Hartopp, now begins the evening at the St. James's Theatre, where the *Black Prince*, with Lecocq's music, and the singing and acting of Miss Dolaro, is continually attractive.

MISS LYDIA THOMPSON and her company will go, as has been announced, from the Charing Cross to the Globe Theatre at Christmas, when the burlesque of *Blue Beard* will renew its youth and be a pantomime; and Miss Thompson's place at the Charing Cross will be taken by Miss Carry Nelson.

THE play of *David Garrick* is announced to be in rehearsal at the Haymarket.

AN early comedy of Mr. Henry J. Byron's—*War to the Knife*—is now performed before *Ixion* at the Opera Comique Theatre.

It is understood that M. Emile Augier is writing a play for the Paris Vaudeville. He works very slowly, and since the war he has produced but one important piece—*Jean de Thommeray*, at the Français—and it must be remembered that the production of a new play by him is as much of an event in the literary world of Paris as is the production of a new novel by George Eliot in the literary world of London.

MDME. CHAUMONT has just been acting at the Grand Théâtre de Lille.

MDME. MARIE-LAURENT played *Athalie*, in Racine's tragedy, at the second matinée at the Paris Gaity last Sunday.

MDLLE. SARAH BERNHARDT has re-appeared at the Français, in the very witty little one-act comedy by Paul Ferrier, called *Chez l'Avocat*.

ARE those good days coming again for the old and seemingly somewhat decayed Théâtre de l'Ambigu? Mdma. Fargueil is to act there the principal part in an important drama, *Rose Michel*, and M. Regnier, of the Porte Saint Martin—whom nobody must confuse with the late *doyen* of the Théâtre Français, and present professor at the Conservatoire—is also to be included in the cast.

*Les Deux Comtesses*—the new three-act comedy by M. Eugène Nus, at the Gymnase—has recalled to more than one spectator certain scenes in Balzac, in which "le Colonel Chabert" figures most prominently. Of course the new piece lacks, as M. Auguste Vitu says it lacks, the magic colour, the *chiar-oscuro*, of pages that are remembered vividly by readers of Balzac. On the other hand, it has the advantage of presenting several characters in forms less repulsive, if less powerful:—"La comtesse Feraud, de Balzac, est une femme odieuse que le troupière Chabert avait ramassée dans la fange, et qui, traduite à la scène, n'eût excité qu'un dégoût inconciliable avec le sacrifice que lui fait une rivale légitime. M. Eugène Nus, en homme de goût, qui connaît les conditions du théâtre, n'a mis en présence que des malheurs involontaires, entre lesquels se partagent également la pitié et l'intérêt du spectateur. Tous les personnages sont d'honnêtes gens, qui ont fait leur devoir et tout prêts à le faire encore. C'est là, un genre de mérite qui devient très rare au théâtre." The piece, it is further said, gives a true picture of the manners of the period of the return of the Bourbons—manners which preserved something of the dignity of the old régime—and moreover it is written by a man of delicate and acute observation. Achard and Pujol appear in it successfully, but it is Mdma. Legault who has most distinguished herself in a heroine's character that is fresh and sparkling.

THERE was an impression in theatrical society that the *Maitresse Légitime*, by a little-known author—M. Louis Dayl—would be sure to fail at the Odéon, and it was only produced with the hope that it might fill the interval between two notable successes. It had a dangerous title, if "legitimate mistress" meant, as it was said to mean, a woman who by reason of her long fidelity to her lover established some claim at least not to be classed among the wholly abandoned of her sex. The whole ground was dangerous, and there can be little doubt that the author did at first intend to attack the views of Society, in defence of such

a woman as this. Before long, however, he seems to have perceived that arguments of the kind he wished to use were by no means fitted for the theatre. Thenceforth he confined himself to the regions of sentiment, and by a rather unusual *tour de force* managed to write a story both witty and touching. The cast, which is a strong one, includes Mdle. Blanche Baretta—who is making way towards the Français—Mdle. Léonide Leblanc, M. Talien, and M. Porel.

THE Vienna Stadttheater has made a hit with a one-act comedy, *Ein Feuilleton*, by Karl Gross (a journalist), and with the three-act play of *Feder und Schwert*, by Gustav Gerstel. The Stadttheater has produced about two dozen pieces within the last two months.

## MUSIC.

### CRYSTAL PALACE CONCERTS.

THE announcement of Schubert's great Symphony in C major in the programme of last Saturday's concert at the Crystal Palace was sufficient to attract a large number of enthusiastic hearers; and those who went were amply rewarded for their trouble by one of the most magnificent performances of the work that has ever been given under Mr. Manns. It is very interesting to notice the change in public opinion with regard to this work since it was first produced in London. I have before me as I write a criticism from the pen of one of our ablest musicians of the first performance of the symphony by the late Musical Society of London in 1859, in which it is spoken of in very cool, not to say disparaging, terms; and it is no doubt the fact that at first it failed to gain the public ear. But frequent repetitions have rendered it familiar to our audiences, and there are now few, if any, works of its class which are more heartily enjoyed by amateurs. Nor is this at all to be wondered at. In spite of its great length—it occupied on Saturday, even with the omission of all the repeats, forty-eight minutes—it is so full of delightful melody, of those magical changes peculiar to Schubert, and of exquisite instrumentation, that it rivets the attention of the hearer to the last bar. In this, the last of the composer's symphonies, written but a few months before his death in 1828, at the early age of thirty-one, we find him (as also in his great Mass in E flat, and his quintet for strings in C, which were written in the same year) breaking entirely new ground; and one cannot but think what he might have given us had his life been spared to the age of Haydn, or even of Beethoven, and regret the loss to art occasioned by his premature removal. The present symphony is a unique work; and not the least striking thing about it is its complete freedom from the Beethoven influence, though written shortly after that great master's death, and in Vienna, the place where at that time his music was probably the best known. In some of Schubert's earlier compositions it is easy enough to find traces of Mozart and Beethoven, but he subsequently completely emancipated himself, and in this work there is nothing approaching a reminiscence, even in style. Nor, on the other hand, has it served as a model to more recent writers. With the exception of one or two faint echoes of the music in Schumann's symphonies in B flat and C, I know of no modern composition which in the least reminds one of this. A detailed analysis of this symphony would be most interesting, but would far exceed the limits possible for this notice. To those readers of this paper who can procure it, may be recommended the excellent notice by "G." printed in the programme of last Saturday's concert. Only one point can be touched on here, and that is the extreme novelty of the orchestration. In the whole of Beethoven's scores nothing can be found at all resembling Schubert's treatment of the wind instruments, especially the horns and trombones.

And this novelty is the more remarkable if it is remembered that the composer was guided, so to speak, solely by musical instinct, as he had few opportunities of ever hearing his works played by an orchestra. But from his earlier days he was an innovator in this respect. In his very first mass (that in F, written at the age of eighteen) are to be found effects for the brass (especially in the "Domine Deus" and "Credo") which seem to foreshadow passages in his last symphony. These effects have frequently since been imitated, but to Schubert undoubtedly belongs the credit of their invention.

The performance of this great work, as already mentioned, was magnificent—it might almost be called an ideal one. It was not merely note-perfect, but it was characterised by an attention to the *nuances*, and a finish of phrasing such as can be heard nowhere in such perfection as at Sydenham. It was indeed a veritable triumph, both for Mr. Manns and his band.

Of the remainder of the concert only a few words need be said. The overtures were Mendelssohn's *Meeresstille (Calm Sea and Prosperous Voyage)*, and Wagner's *Rienzi*. The former, though highly effective in its details, is less satisfactory musically than many of its composer's works; and the latter, while extremely brilliant in its orchestration, is the least "Wagnerish" of all Wagner's preludes, being in parts (what its author very rarely is) commonplace. The only absolute instrumental novelty of the concert was Raff's "Evening" Rhapsody, an effective little movement, which, it is stated in the programme, has been arranged by the composer from one of his pianoforte works. The vocal music, it is pleasant to say, was of more than average excellence, and contained none of those weak and even trashy ballads which sometimes disfigure the Crystal Palace programmes. It should, in passing, be said, in justice to Mr. Manns, that when these are given they are selected not by him but by the vocalists themselves; and the singers last Saturday, Mdma. Lemmens-Sherrington and Mdma. Patey, showed alike their good taste and their respect for their audience by their choice of pieces. The former sang Weber's scena "Non paventer," from *Ines de Castro*, and two of Rubinstein's quaint and interesting "Persian Songs;" while Mdma. Patey brought forward a song from Mr. W. G. Cousins' oratorio *Gideon*, and Gounod's "Berceuse." That all were well sung it is superfluous to add.

EBENEZER PROUT.

A DISAPPOINTMENT was experienced by visitors to Monday's Popular Concerts—the last before Christmas. The *pièce de résistance* of the evening was to have been the ever-popular "Kreutzer Sonata" of Beethoven, played by Mr. Charles Hallé and Mdma. Norman-Néruda. Unfortunately the lady was so unwell that although she had bravely gone through her previous share in the programme in spite of illness, she was unable to continue, and an apology had to be made for her. Mr. Hallé substituted Beethoven's Sonata Pastorale. The novelty of the concert was a "Sonata da Camera" for violin with pianoforte accompaniment, composed by Locatelli, and played by Mdma. Néruda, Mr. Hallé accompanying. The name of Locatelli will probably be new to the majority of our readers. He was a distinguished violinist of the last century, a native of Bergamo, and a pupil of Corelli's. His compositions, which are mostly for the violin, are not only elegant but, considering the time when they were written, remarkable for the novelty of their effects. As a proof how far they were in advance of their age may be mentioned the fact that a French reprint of one of his sets of Caprices bore the title "Caprices Enigmatiques." The quartet with which the concert opened was Mozart's No. 9, in B flat, one of three which he composed for Frederick William II. King of Prussia. As his Majesty was an amateur player on the violoncello, the part for that instrument in these works is



especially prominent. It will be readily imagined that in such hands as those of Signor Piatti on this occasion it lost none of its importance. The work was led by M<sup>me</sup>. Norman-Néruda, the second violin and viola being sustained by Messrs. Riez and Zerbini. In place of a sonata, Mr. Hallé played two solos by Chopin (the nocturne in E, and the barcarolle in F sharp major). Mr. Sims Reeves being still too unwell to appear as announced, his place was filled by Mr. W. H. Cummings. This afternoon the last for the present of the Saturday concerts will be given, with a most interesting programme; and the next of the "Monday Populars" is announced for January 11, when M<sup>lle</sup>. Marie Krebs will make her first appearance at these concerts.

The excellence of the programmes of the Royal Albert Hall concerts has been fully maintained during the past week. In consequence probably of the difficulty of getting sufficient rehearsals for so exacting a work as Beethoven's Choral Symphony, which had been originally announced for Wednesday, a "Mendelssohn Night" was substituted for an evening with "Beethoven: Third Period." The change was doubtless a judicious one; for an inefficient rendering of Beethoven's masterpiece would be, for performers no less than for the audience, little short of a martyrdom. It is rumoured—though not yet, we believe, officially stated—that after Christmas these concerts are to be given on three evenings a week instead of nightly. The change seems a probable one, for it is hardly possible to see how they are to be made peculiarly successful as at present carried on. Thoroughly as they deserve support, they labour under great difficulties in consequence of the position of the Albert Hall, which is so far distant from a great part of the metropolis that the time occupied in the journey to and fro is a serious matter. Whatever action the directors may see fit to take in the matter, it is to be earnestly hoped that their enterprise may not ultimately fail. During the few weeks since the concerts commenced, an amount of good has been done by the production of new or seldom-heard works which is worthy even of the Crystal Palace itself.

THE last number of the *Musikalisches Wochenblatt* gives a detailed criticism of the recent performance by the Riedel'sche Verein at Leipzig of Friedrich Kiel's oratorio *Christus*. With reference to the work it says: "Kiel's oratorio does not belong to those creations which surprise through originality of invention and novelty of conception; but, on the other hand, it is a proof how a thorough comprehension of the subject can lead, even within the limit of traditional forms, to achievements of real effectiveness. . . . We must add that Kiel's oratorio is not in all parts maintained at the same height of excellence; nevertheless, it is as a whole a work which few of its class will be found to equal."

It is intended to erect in Nivelles (Belgium) a monument to the old musical theorist Johannes Tinctoris, the author of the first musical lexicon, entitled *Terminorum Musicae Diffinitorium*, who was born in that town in 1435.

A NEW theatre is to be erected in Paris on the site formerly occupied by the hotel of Prince Metternich in the Rue de Grenelle-Saint-Germain, at a cost of 2,000,000 francs.

BETHOVEN's great "Missa Solennis," has recently been performed in the church of St. Gudule at Brussels.

In the last number of *Dwight's Journal of Music* is reprinted from the *Daily Advertiser* a most amusing description of the recent performance of Wagner's *Tristan und Isolde* at Munich. The writer must either have intentionally misrepresented the argument, or be most imperfectly acquainted with the German language, as his description of the plot is a mere burlesque. The effect produced on him by the work he thus describes: "On the whole, I was very much

interested throughout, but glad to be released, as the tension on the nerves is too great, and lasts too long."

EDVARD GRIEG has just published his music to Björnson's drama of *Sigurd Jorsalfar*, and has been lingering in Copenhagen expecting to be required to set parts of that poet's new piece for the Royal Theatre. However, through some mysterious misunderstanding, not yet revealed to the public, neither of Björnson's comedies will be performed this winter, and Grieg has accordingly travelled to Leipzig, to bring out there his music to *Arnljot Gelline*.

THE Christmas performances of oratorios with allegorical pictures at the Vienna Musikverein were begun last week. The "Christmas Cantata," by the Russian composer Fräulein Ella Adajevsky, which was produced on this occasion, had but very little success.

WE learn from Cologne: "At the last Gürzenich-Concert, Tuesday, 15th inst., Grieg's piano-forte concerto, known in London through Herr Dannreuther's admirable performances, was to be played by M. Louis Brassin, of Brussels, and Sir Julius Benedict was to conduct his own G minor symphony."

M<sup>ME</sup>. OTTO-ALYSLEBEN commences next week a concert tour in Germany, and will return to England in the first week of February, 1875.

A CORRESPONDENT writes to us from Vienna: The first performance of the first act of the *Walküre* took place on the 4th of this month, in the large concert-room of Bösendorfer's piano-forte dépôt. The reception was rapturous, and there was not the least sign of counter-demonstrations, although the performance was given without an orchestra. Kapellmeister Sucher, of the Komische Oper, and Dr. Paumgartner played the orchestra-part on two pianos. Beauties were revealed, especially in the great duet, which one would never have suspected even in a Wagnerian score. The duet has been called by critics the diamond among Wagner's works. Frau Friedrich Materna, Herren Labatt, the first tenor, and Scaria, the first basso profundo, of the Vienna Hofoper—sang their parts grandly, and received much applause. Herr Sucher and Dr. Paumgartner played the extremely difficult piano parts admirably. Another Wagner concert is being arranged for January 6, 1875, by our "Wagner-Verein," with Herr Glatz, the young tenor who is to take the part of Siegfried at Bayreuth, and on whose *début* at Pesth the ACADEMY reported last week; Dr. Krauss, the bass of our opera; the orchestra of the Opera, and the "Akademischer Gesangsverein." The programme is: Wagner's fragments from *Tristan und Isolde*, *Die Walküre*, and *Siegfried*, and Liszt's *Faust* Symphony. Hans Richter is to conduct, and the profits will be devoted to the Bayreuth Fund. Richard Wagner has addressed the following letter to Herr Scaria: "I really have the intention of coming to Vienna—perhaps about the end of February, 1875—to give to the Viennese some fragments—of course only orchestral 'Zwischenspiele'—of the *Götterdämmerung* ('Den Wiernern zum Besten zu gehen'). I object to give whole scenes with vocal music; I may perhaps give 'monologues.' If I could find an introduction and a finale to Hagen's monologue in the first act, I should think of producing it. But yet I do not know how to begin it and how to close it. I am in great anxiety about Frau Friedrich-Materna, that she may not allow herself to be used up by the exigencies of the *répertoire* ('sich abnützen lässt'). She really has all we want ('allerdings hat sie das rechte Zeug'); but after all, man is man, and singer is singer. If I was only a Meyerbeer, I should take her away at once from the stage, in order to preserve such talent. For you I am not afraid; if you only stick to me faithfully, then all will be well. Entirely yours ('Ganz der Ihrige'), Richard Wagner." This letter has been reproduced in the *Neue Freie Presse*.

## POSTSCRIPT.

THE *Temps* gives some extracts from a letter received by M. Lacaze-Duthiers from one of the members of the scientific commission to the remote island of St. Paul, lying to the north-east of Kerguelen. The transport *La Vire*, which brought the commission, disembarked its freight without much difficulty. The members at once took possession of some huts built of wreckage by the crew of an English steamer, which had been lost on this dangerous coast, and pressed six native fishermen into their service. They returned every evening on board their ship, but on October 5, the physicist of the party, M. Cazin, was so engrossed in the adjustment of his instruments that he refused to leave the island. During the night a great storm came on, the *Vire* dragged her anchors, parted her cables, and finally found herself, with her rigging and engines sadly damaged, about 150 miles from St. Paul. It took her twenty days to return to the island, where M. Cazin had remained with the six natives, and his colleagues had some difficulty in finally effecting a landing. However, the commission succeeded in its object, and the *Vire* is now at Ile Bourbon for repairs.

THE Rev. John Posthumus Parkinson, D.C.L., F.S.A., of Ravendale Hall, near Grimsby, Lincolnshire, died on the 7th inst. When Fellow of Magdalen College, Oxford, he edited for the Library of Anglo-Catholic Theology *The Sermons of Bishop Andrewes*, in five volumes octavo. At a later period he published an *Analysis of Bishop Butler's Analogy*, and a poem called *Giles Witherne*. The name by which Dr. Parkinson was known at Oxford was Wilson. He assumed the name and arms of his wife on his marriage with the heiress of the old family of Parkinson of Seunthorpe.

AN "Eastern Society" has just been founded in Vienna, for the purpose of exchanging products and promoting commerce with Japan and other eastern countries. A museum will be established in connexion with it, and the fullest information regarding these countries for the benefit of travellers and merchants will be published in a species of journal issued by the society.

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